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Career & Technology Studies

Media and You

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Communication Technology 1020
Media and You
Student Module Booklet
Learning Technologies Branch
ISBN 0-7741-1435-5

This document is intended for	
Students	✓
Teachers	✓
Administrators	
Parents	
General Public	
Other	

The Learning Technologies Branch has an Internet site that you may find useful. The address is as follows:

http://ednet.edc.gov.ab.ca/ltb

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Welcome!

Welcome to COM 1020.

We hope you'll enjoy your study of
Media and You.

CTS strands were designed to stand alone or be integrated with other strands for a customized course of studies to meet student needs. Through each strand, CTS basic competencies (knowledge, skills, and attitudes) will be identified as follows:

Careers: identify appropriate career linkages within the strand being studied

Communication: effectively present concise written, visual, and oral communications

Ethics: make judgements about whether behaviour is right or wrong on personal, community, and global levels

Innovation: recognize opportunities/problems and identify and suggest new ideas

Safety: assess potential risks, and follow personal and environmental safety procedures

Task Management: demonstrate an ability to locate and use resources and to use time effectively

Teamwork: work towards goals co-operatively, collaboratively, or independently, and acknowledge the opinions of others

Technology: effectively use technology when required

These basic competencies build daily living skills useful in a broad range of future endeavours and careers.

The eight icons that appear here indicate to students and facilitators that a basic competency has been identified in the activity offered to the students. Not all of the icons appear in each module.

Resources

In order to complete Communication Technology 1020, you'll need the following resources:

- a notebook or binder in which to respond to questions asked in this Student Module Booklet
- camera and print film
- camcorder
- your local library
- computer and wordprocessing software (optional)

Note that you may be required as part of this module to do outside research and to meet people in your community who are involved in communication technology.

Visual Cues

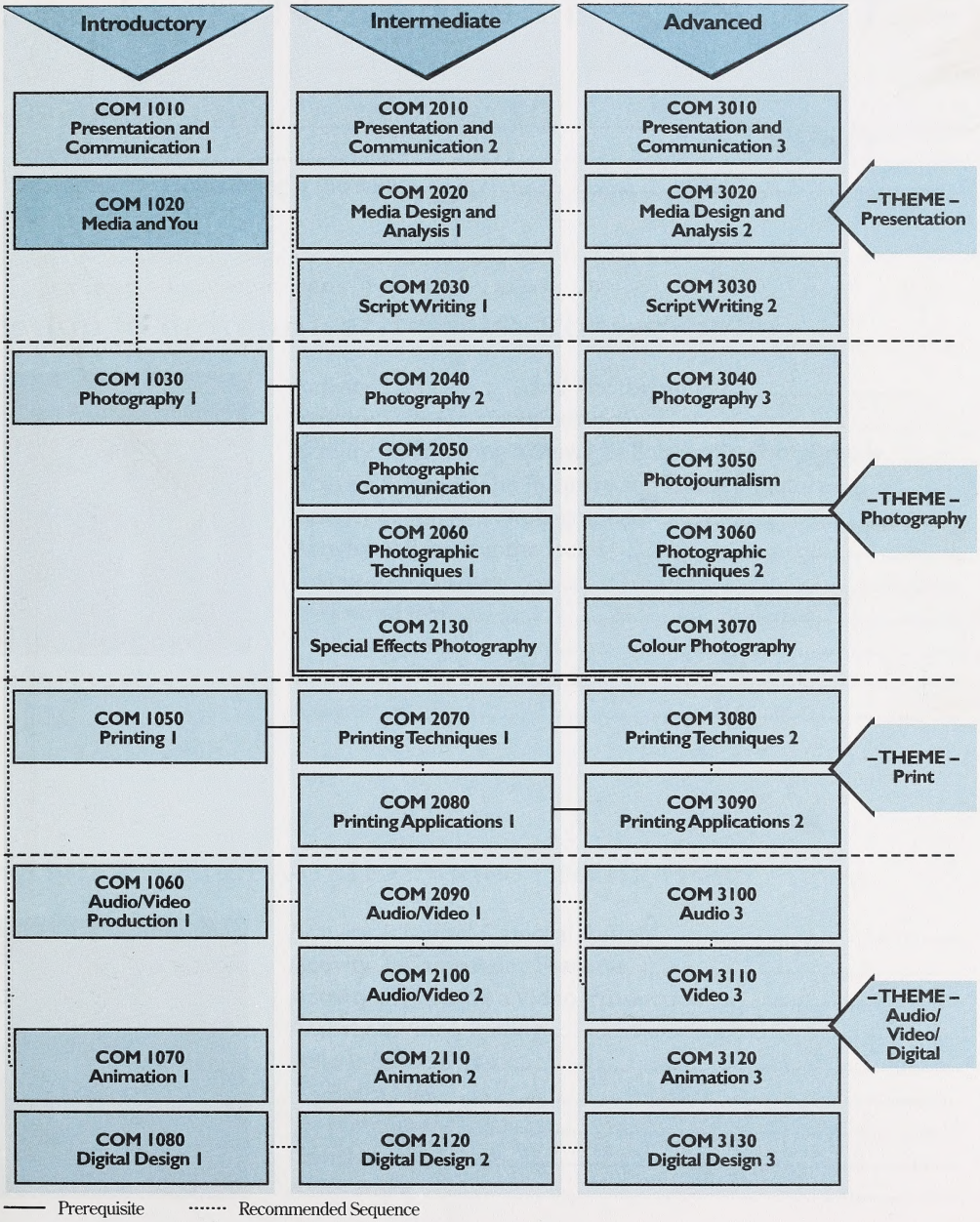
In addition to the Career and Technology Studies basic competencies icons described earlier, you may find another visual cue throughout the Student Module Booklet to assist you in your studies. Read the following explanation to discover what the icon prompts you to do.

Access the Internet if you have that capability.

Remember that any Internet website address given in this module is subject to change.

Communication Technology

O • V • E • R • V • I • E • W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Intermediate
Advanced
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COM 2040 Photography 2
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COM 2050 Photographic Communication
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COM 2060 Photographic Techniques 1
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–THEME – Photography
COM 2130 Special Effects Photography
COM 3070 Colour Photography
COM 1050 Printing 1
COM 2070 Printing Techniques 1
COM 3080 Printing Techniques 2
COM 2080 Printing Applications 1
COM 3090 Printing Applications 2
–THEME – Print
COM 1060 Audio/Video Production 1
COM 2090 Audio/Video 1
COM 3100 Audio 3
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COM 3110 Video 3
COM 1070 Animation 1
COM 2110 Animation 2
COM 3120 Animation 3
–THEME – Audio/ Video/ Digital
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—— Prerequisite ····· Recommended Sequence

Some of these modules may not yet be in a distance learning format.

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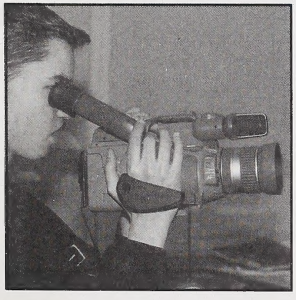

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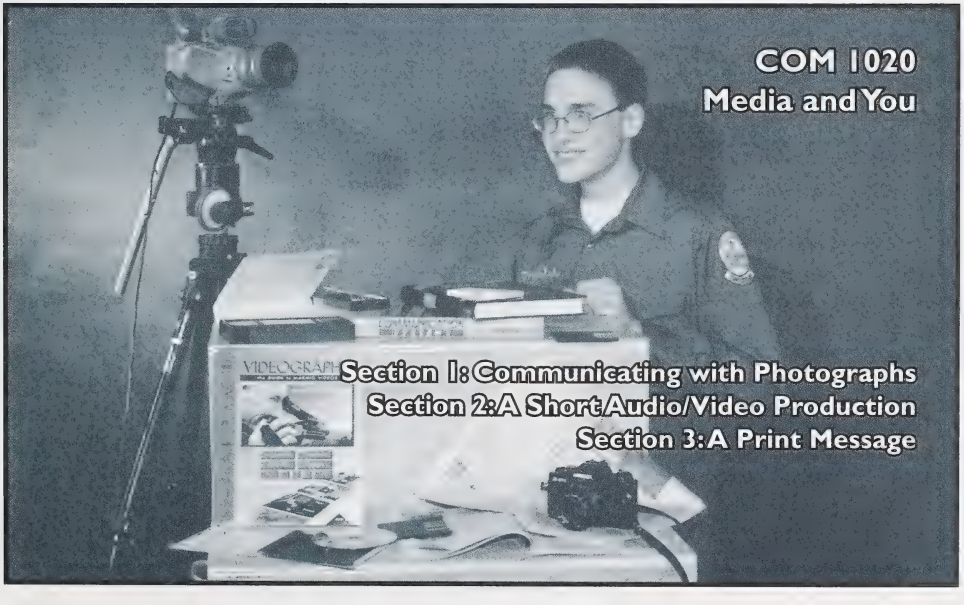
Media and You

O • V • E • R • V • I • E • W

VISUAL messages are everywhere. These images can be as simple as a red stop sign or as complex as a two-hour movie. Patterns, shapes, and pictures capture people's attention no matter how simple or complex. The ability to distinguish colour and shape enables people from all over the globe to create and appreciate visual images.

With a still camera, a video camera, or a print message, you have the ability to create any visual message you want. People also record personal happenings with a photograph or a video. Modern technology allows you to create with ease a wide variety of visual images that express your feelings or thoughts.

In this module, you'll examine the qualities that make visual messages effective and apply this knowledge to the creation of effective photographs, videos, and print messages.


COM 1020
Media and You
Section 1: Communicating with Photographs
Section 2: A Short Audio/Video Production
Section 3: A Print Message

Assessment

The document you are presently reading is called a Student Module Booklet. It will show you, step by step, what to do and how to do it.

This module, Media and You, is worth one credit. The module is comprised of three sections. Within each section, your work is grouped into activities. Within the activities, there are readings, explanations, and questions for you to work through. You will correct these activities yourself using the Appendix at the end of this module. These suggested answers will provide you with immediate feedback on your progress.

A portion of your grade in this module will be based on the assignments that you complete for assessment. There is one assignment after each section. The mark distribution is as follows:

Section 1 Assignment	**25 marks**
Section 2 Assignment	**50 marks**
Section 3 Assignment	**25 marks**
TOTAL	**100 marks**

The CTS modules are competency based, which means that you must successfully complete each section to receive credit for the module.

In addition, you might also be required to complete a final test. The weighting for this final test will be determined by your teacher.

Strategies for Completing a Module

Organize your materials and work area before you begin: Student Module Booklet, textbook, notebook, pens, pencils, and so on. Make sure you have a quiet area in which to work, away from distractions.

Because response lines are not provided in the Student Module Booklet, you'll need a notebook or lined paper to respond to questions and complete charts. It's important to keep your lined paper handy as you work through the material and to keep your responses together in a notebook or binder for review purposes later.

To achieve success in this module, be sure to read all of the instructions carefully and work slowly and systematically through the material. Remember, it's the work you do in this Student Module Booklet that will prepare you for your assignments. Try to set realistic goals for yourself each day; and when you've set them, stick to them. Do your assignments regularly, and don't forget to review your work before handing it in. Careful work habits will greatly increase your chances for success in Communication Technology.

Good luck!

Communicating with Photographs

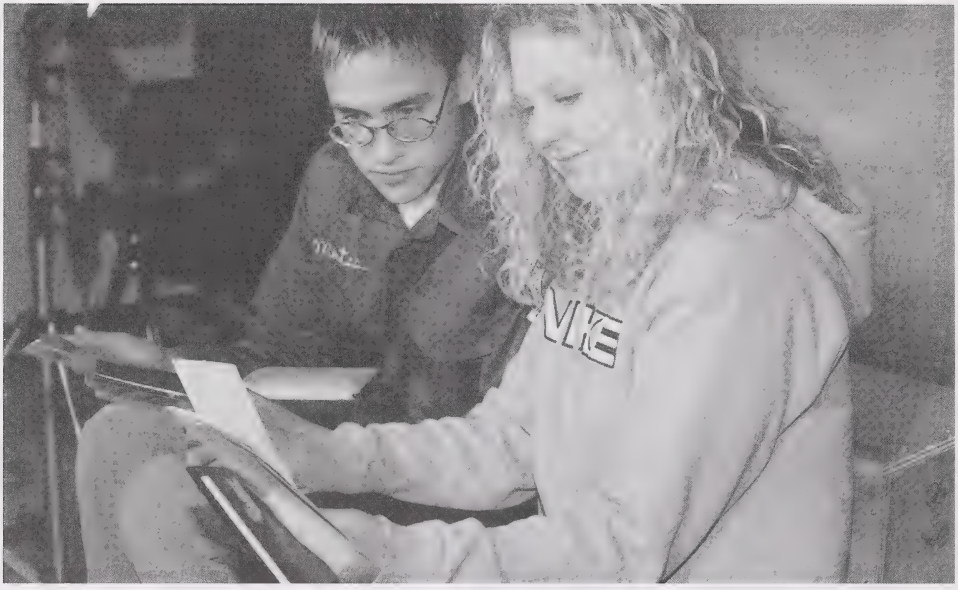
WHAT makes a photograph a good photograph? Is it the clarity of the picture or the way it was framed? Is it the contrast between light and dark, or is it simply the subject matter? Whether it's an image of a crawling baby or an ancient castle, all photographs tell a story—some more effectively than others.

In this section, you'll study the basic characteristics of a good photograph so that you can create good photographs yourself.

SECTION 1

ACTIVITY 1

What's a Good Photograph?



A photograph can be an effective communication tool. It can communicate information and emotions or convey ideas and facts. However, if the photograph is not clear, the ideas being expressed cannot be understood.

Locate a source that contains several photographs taken professionally, such as a picture book or magazine. Browse through the publication and examine each photograph carefully. Find several photographs that are of particular interest to you. The content of the pictures doesn't matter; what is important is that the photographs appeal to you.

1. In your notebook, list the details in these photographs that you think make them examples of good photographs. There are no right or wrong answers here. Simply write down how these pictures appeal to you. Then discuss your ideas with a partner or in a small group.

Compare your list with the one in the Appendix, Section 1: Activity 1.

The answer to question 1 in the Appendix presented six basic criteria for evaluating the qualities of a photograph. Now you'll examine a series of both good and bad photographs, which you'll evaluate according to these six basic criteria.

2. Which of the following two photographs is the better one? What qualities make this photograph better than the other one?

PHOTO 1

PHOTO 2

3. Which of the following two photographs is the better one? What qualities make this photograph better than the other one?

PHOTO 1

PHOTO 2

4. Which of the following two photographs is the better one? What qualities make this photograph better than the other one?

PHOTO 1

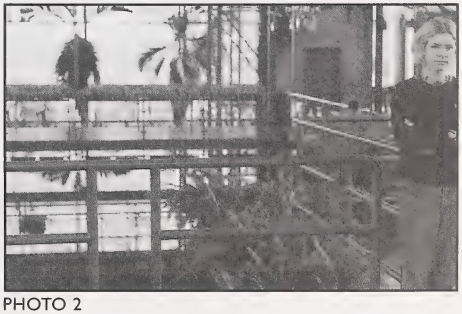


PHOTO 2

5. Which of the following two photographs is the better one? What qualities make this photograph better than the other one?

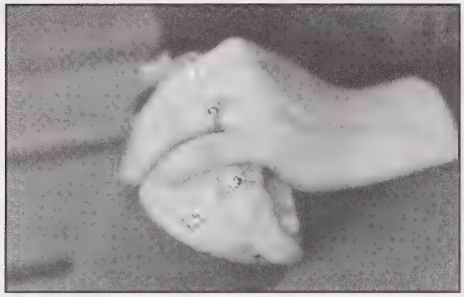


PHOTO 1

PHOTO 2

6. Which of the following two photographs is the better one? What qualities make this photograph better than the other one?

PHOTO 1

PHOTO 2

Compare your responses with those in the Appendix, Section 1: Activity 1.

Sometimes the distinction between a good and bad photograph relies on the photographer's purpose for taking the picture and how well the photograph achieves that purpose. You'll learn more about purpose or ***intent*** *in Activity 4.*

Although people might not know a great deal about photography, everyone, it seems, has an opinion about the photographs that they see. There are certain things that people come to expect in a photograph. Mostly, they expect to be able to recognize the people or things in the photograph or understand the message that the photograph is meant to convey.

In the next activity, you'll examine some of the things that a photographer needs to consider in order to make sure that the viewer's expectations are met and that the message that the photograph is meant to convey is communicated to the viewer.

ACTIVITY 2

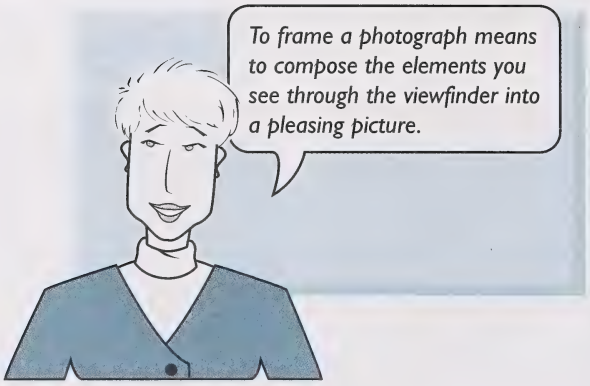
Photo Composition

Framing the Photograph

viewfinder: *a lens or frame on a camera through which the photographer can see what will be in the picture*

When you take a photograph, you're looking at the world through a square or rectangular window frame, called a **viewfinder**. The image that you see through the viewfinder is pretty much what you'll find on the photograph after the picture has been taken.

To be certain that the young woman will not be cut off, the photographer of this picture should turn the camera a little more to the right.



▼

frame: *to adjust the position and angle of the camera in order to compose the image within the boundaries of the viewfinder*

subject: *the main person, thing, or event captured by the photograph; the most important element in a photograph*

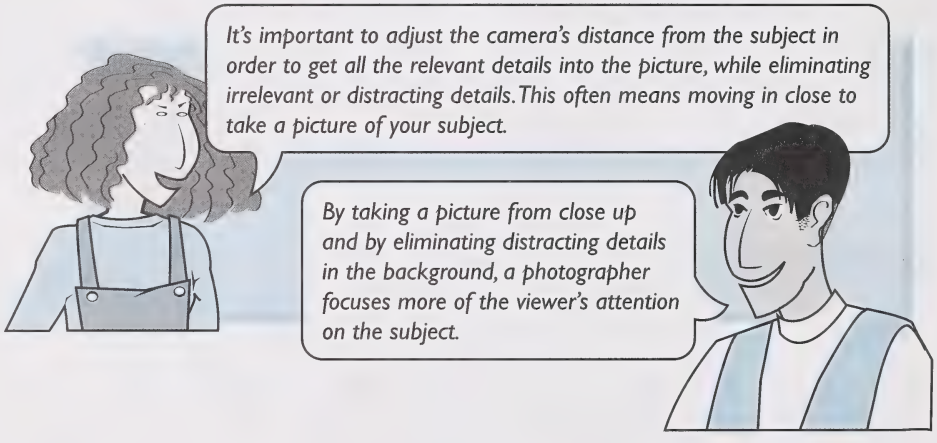
camera angle: *the angle at which the camera is pointed with respect to the subject: eye-level or from an angle below or above the subject*

element: *anything present at a particular time and place that could be included in a photograph; anything that has been captured in a photograph*

point of view: *the position from which a photograph is taken*

▲

A careful photographer will move about in order to properly **frame** the photograph. To frame the desired image, a photographer will move away from or come in closer to the **subject**, step to the left or right if necessary, as well as choose an appropriate **camera angle**. The camera's position and angle are adjusted until all unwanted **elements** are eliminated and the photographer sees only the elements that are wanted in the viewfinder. A photographer will also try to balance, in a pleasing way, the elements seen through the viewfinder.


It's important to adjust the camera's distance from the subject in order to get all the relevant details into the picture, while eliminating irrelevant or distracting details. This often means moving in close to take a picture of your subject.
By taking a picture from close up and by eliminating distracting details in the background, a photographer focuses more of the viewer's attention on the subject.

Limit the elements in the photograph to include only those that are important to the message you want to convey. Physically move unwanted elements out of the way or eliminate the unwanted items by changing the camera's **point of view**.

A photographer can change the camera's point of view by

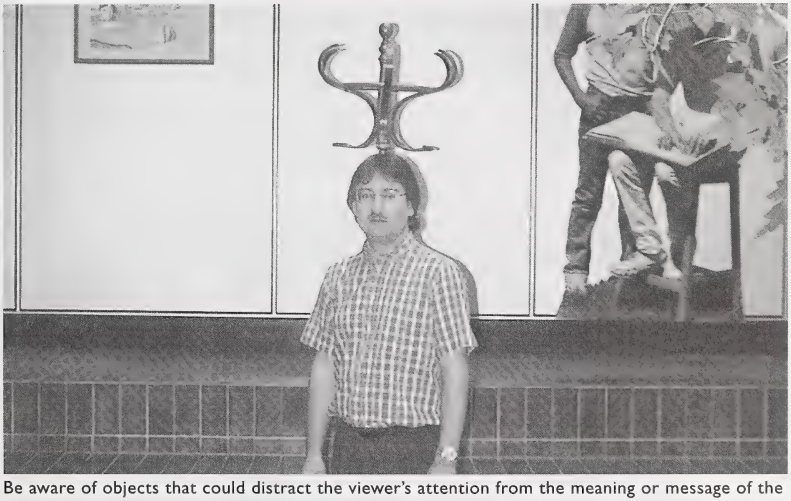
- adjusting the distance between the camera and the subject
- choosing a different camera angle
- choosing a different location from which to take the photograph

1. Carefully examine the photograph of the car. The car is for sale. The owner has maintained it very well and hopes to attract a buyer who appreciates this fact and is willing to pay the price the owner asks.

The photographer intended to show this car in the most positive way possible.

a. Has the photographer succeeded? Explain.
b. Could this photograph be improved in any way? How?

2. Examine the following photograph.

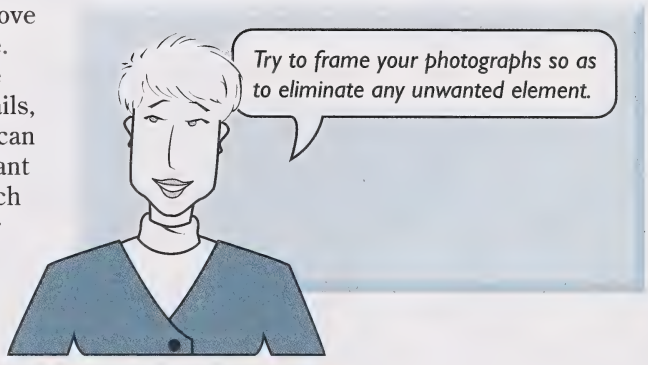


Be aware of objects that could distract the viewer's attention from the meaning or message of the photograph.

a. What's wrong with the way the previous photograph has been framed?
b. What could the photographer do to overcome this problem?

Compare your responses with those in the Appendix, Section 1: Activity 2.

Paying Attention to Details



If details are important, move in close to take the picture. Many photos of people are taken close up so that details, such as facial expression, can be recorded. If you also want to record other details, such as the person's clothing or location, move back a few steps. There will be more details recorded, but it will be a less intimate photograph. Large group pictures are even less intimate; but they allow the photographer to record information about the people gathered for special occasions, such as weddings and family reunions.

Be aware of the background. If it's too busy (cluttered, too many distracting details), it might draw attention away from the subject. Minimize the amount of background "noise" by moving in closer to the subject, or move the subject to another location.

With your viewfinder, try to frame the photograph so that its four sides are parallel to the horizontal and vertical lines found in the scene you're photographing. For example, try to make sure the vertical edges of the photograph are parallel with the vertical lines created by such elements as a fence, the corner of a building, a flagpole, or the trunk of a tree. Viewers expect such things to stand erect. Having buildings or flagpoles at an angle—appearing as though they are leaning—can distract the viewer and take attention away from the subject or the message that the photograph is meant to convey.

3. Which of the following two photographs is the better one? Why?

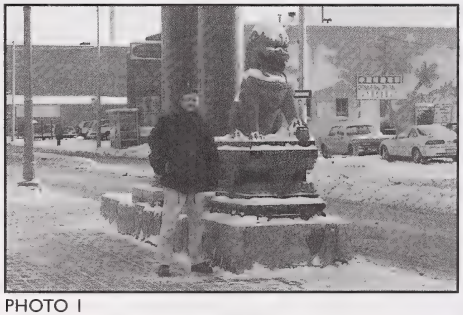


PHOTO 1

PHOTO 2

Compare your response with the one in the Appendix, Section 1: Activity 2.

Likewise, when taking a picture that has prominent horizontal lines, such as the horizon in the background, make sure that the top and bottom edges of the photograph are roughly parallel with the horizontal lines in the picture.

4. Which of the following two photographs is the better one? Why?

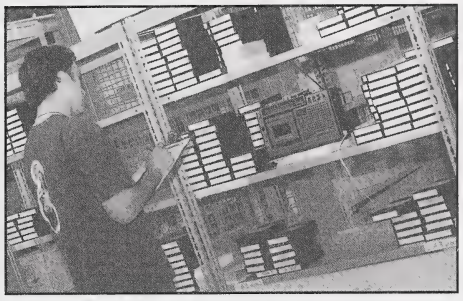
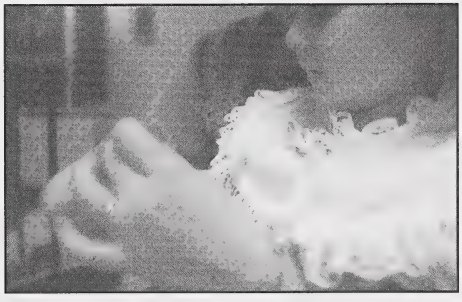


PHOTO 1

PHOTO 2

5. Examine the following photograph.



a. What's wrong with the composition of the photograph?
b. What could have been done to improve its composition?

Compare your responses with the one in the Appendix, Section 1: Activity 2.

In this activity, you discovered that it's important to examine and critically evaluate all of the elements that you see through the viewfinder. Some elements are important to the message that you want the photograph to communicate. Other elements might make the message more difficult to understand and might even change the meaning of the photograph altogether.

In the next activity, you'll work on balancing the elements in a photograph in a way that enhances the overall look of a photograph, while helping to convey the intended message.

ACTIVITY 3

Achieving a Sense of Balance in Photographs

Have you ever looked at a photograph and felt that some part of it seemed out of proportion to the rest or that the photograph, for some unknown reason, made you feel uncomfortable? Maybe the problem was that the photograph's composition was not well balanced.

▼

balance: *the pleasing arrangement of the elements in a picture, also known as artistic balance*

▲

Balance refers to the pleasing arrangement of the elements in a picture. Balance involves taking into consideration the size, position, colour, and lighting of various elements. A sense of balance can be achieved in different ways. As you gain experience in photography and in viewing photographs critically, you'll begin to develop an "eye" for balance.

In the meantime, there are three very simple rules that will help you compose your photographs in a pleasing way.

Rules for Achieving Balance in a Photograph

Rule 1

Keep the subject away from the edges of the picture. Placement too close to any of the four sides of the picture will take attention away from the subject. Such pictures also have the effect of making the viewer feel uncomfortable.

Rule 2

Try to keep the subject away from the geometrical centre of the picture. Placing the subject in the centre, especially in a horizontal shot, makes the photograph very formal—perhaps even boring. Central placement also tends to put strong emphasis on the subject. Reserve central placement of the subject for formal portrait photographs.

Rule 3

Leave more space in front of the subject than behind it. A person should be allowed to look into an area of space rather than toward the edge of the picture. A moving vehicle should be allowed to travel into an area of space ahead of it rather than toward the edge of the photograph.

Evaluate the following photographs for their balance.

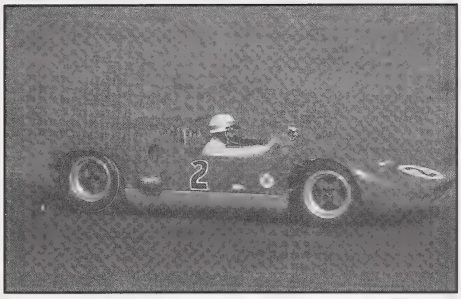


PHOTO 1

PHOTO 2

PHOTO 3

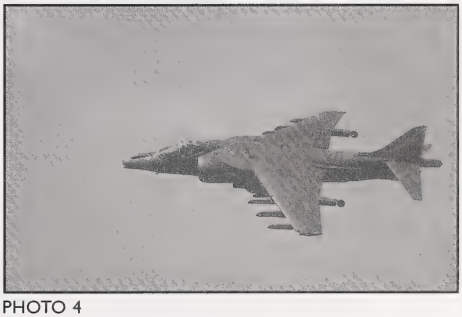


PHOTO 4

1. a. Which photographs have achieved good balance?

   b. For each of these photographs, what choices has the photographer made to achieve this balance?

2. Which photographs are not properly balanced? What would you have done differently to improve the balance in these photographs?

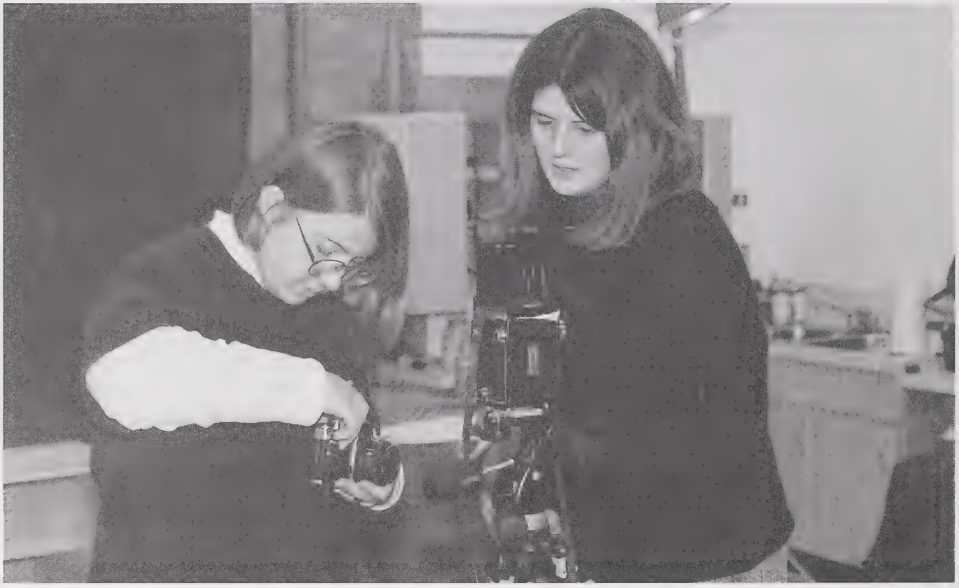
Compare your responses with those in the Appendix, Section 1: Activity 3.

ACTIVITY 4

Intent: The Purpose for Taking a Picture

Why Was This Picture Taken?

Photographs serve several purposes. They can be used to simply record how something looked at a particular time and place. An example of this type of photograph is the snapshot—the kind of picture that people take of their families, friends, and significant objects and events in their lives. Snapshots are not always very artistic or professional-looking, but they are valued by the people who take them and keep them because they record important personal memories. Snapshots tend to have a rather limited appeal; however, they're generally of no interest to anyone but the people depicted in the photograph and their families and close friends.



Although many types of photographs record actual people, objects, places, and events for future reference, some types of photographs can serve other purposes. Photographs can also be used to entertain, tell a story, create a **mood**, or evoke an emotional response. Many such photographs are carefully planned and manipulated; they can be considered to be works of art. Such photographs appeal to large audiences.

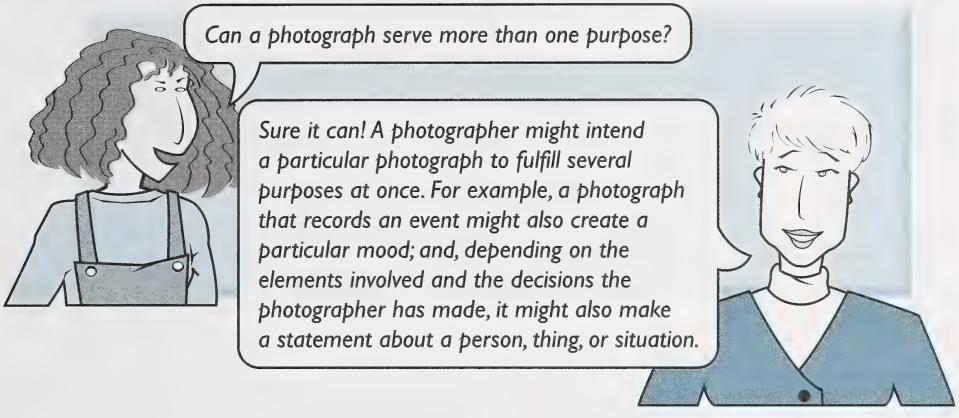
mood: *the overall feeling produced in the viewer by a photograph or other piece of visual communication*

Photographs accompanied by printed words are used by advertisers to promote products and persuade people to buy them. Photographs are used in books, pamphlets, instruction manuals, and Internet pages to enhance the communication of the printed word. Photographs are also used in conjunction with print to instruct people on how to use something or help explain complex procedures and processes.

intent: *the planned reason for doing something*

1. List at least five purposes or **intents** that photographs can serve.

Compare your list with the one in the Appendix, Section 1: Activity 4.


Can a photograph serve more than one purpose?
Sure it can! A photographer might intend a particular photograph to fulfill several purposes at once. For example, a photograph that records an event might also create a particular mood; and, depending on the elements involved and the decisions the photographer has made, it might also make a statement about a person, thing, or situation.

Determining the Meaning and Intent of a Photograph

Humans respond both intellectually and emotionally to everything that they experience. When you view a photograph, you think about the subject and what information the photograph gives you about the subject. You consider the subject's surroundings—the things in the foreground and background, beside, above, and below the subject. You try to determine why the picture was taken and maybe by whom. You may ask yourself where the photographer was standing when the picture was taken and whether the subject was aware that the picture was being taken.

The photograph will also make you experience an emotion. Sometimes the emotional impact of a photograph will be very strong and distinct; at other times, you may not be sure exactly what emotion you're experiencing. Often, the photographer wants the viewer to feel a particular emotion and purposely structures the photograph to create that response in the viewer.

To arrive at the meaning of a photograph and the photographer's intent, you must ask yourself many questions beginning with the words *who*, *what*, *when*, *where*, *why*, and *how*.

2. Examine the following photograph.

With a partner or in a small group, brainstorm a list of questions that you could ask yourself that would help you to understand the meaning or message of the photograph as well as the photographer's intent.

Compare your list with the one in the Appendix, Section 1:Activity 4.

3. Examine the previous photograph again.

   a. What is the message that the photograph conveys to you?
   b. What was the photographer's intent?
   c. Has the photographer's intent been achieved?
   d. In your opinion, is this a good photograph? Why?

Compare your responses with those in the Appendix, Section 1:Activity 4.

In this activity, you've explored some of the many purposes or intents of photographs. A photograph that achieves its intent is one that communicates the message that the photographer wanted to communicate.

In the next activity, you'll get a chance to put to use all of the knowledge that you've gained about photography and take some pictures that are not only technically good, but also achieve your intent.

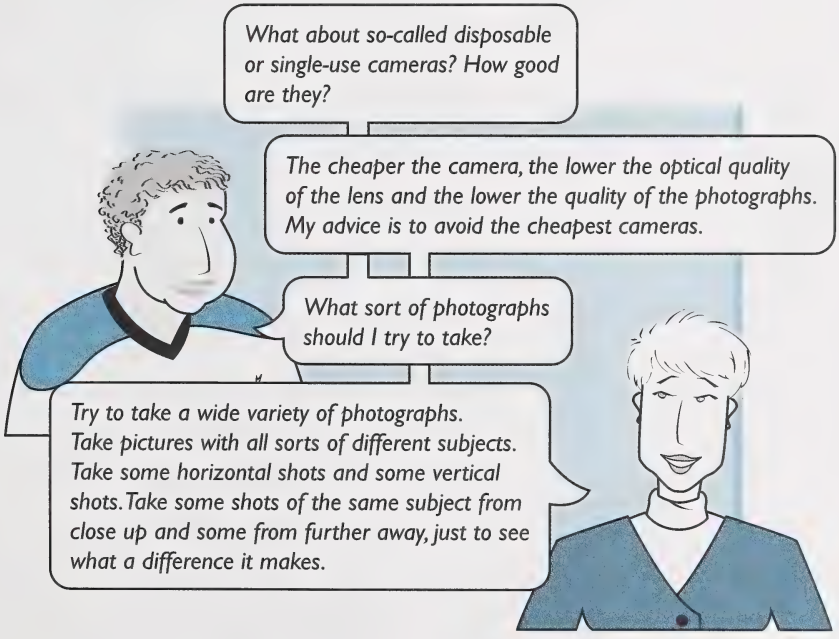
ACTIVITY 5

You're a Photographer!

Now it's time to put to use the knowledge that you have about photography. It's time to get out your camera and take some pictures!

Technology

For the work you do in this module, you may use whatever type of camera that you have on hand or can borrow from someone. If you're not sure how to operate the camera, read the instruction manual carefully or have the owner of the camera explain how it works. If you haven't taken many photographs before, make sure you use a camera that is relatively simple to operate. Even a simple, relatively inexpensive camera can take acceptable pictures in the hands of a careful photographer. Use either black-and-white or colour print film. You may use an instant camera, such as a Polaroid camera, or a digital camera if you prefer.


What about so-called disposable or single-use cameras? How good are they?
The cheaper the camera, the lower the optical quality of the lens and the lower the quality of the photographs. My advice is to avoid the cheapest cameras.
What sort of photographs should I try to take?
Try to take a wide variety of photographs. Take pictures with all sorts of different subjects. Take some horizontal shots and some vertical shots. Take some shots of the same subject from close up and some from further away, just to see what a difference it makes.

Here's a list of ideas of the different photographs you can take.

- posed portrait of a person (head to waist)
- planned shot of a person engaged in work or an activity
- candid shot of people/a person
- a pet
- an object
- a building
- a flower or plant
- landscape
- an event
- any other subject that interests you

Take as many pictures as you can, but don't shoot several rolls on the same day. Instead, shoot and develop your films one at a time. Wait until each film has been developed and printed before shooting the next roll. That way you can evaluate your abilities and measure your success and make plans to improve the pictures you take with your next roll of film.

Try taking pictures of the same subject from different angles and distances, and note the way the meaning of the photograph changes with each of those shots. Don't worry if some of these pictures don't turn out well; learn from your mistakes. Try to take some pictures that convey a particular message or emotion. Most of all, have fun while exploring your creativity as a photographer.

Have your film(s) developed and printed, and discard any bad photographs. From those that remain, choose the ones that you think turned out the best. Then try to decide what qualities make each of these photographs good photographs. Did you manage to achieve your purpose (intent) for taking each of the photographs? Share your photographs with friends or members of your family or with a partner. Get their reactions to your photographs.

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1. a. What qualities do other people like about each of your photographs?

   b. Are they the same qualities that you thought made your photographs good photographs?

2. What do other people think was the purpose for taking each of the photographs?

3. Do any of these photographs tell a story or produce an emotional response in the viewer?

For helpful comments, refer to the Appendix, Section 1: Activity 5.

If you're not happy with your photographs or think you can do better, shoot another roll of film. Keep taking pictures until you're happy with the results. Choose five of your favourite photographs for use in your Section 1 assignment.

For most situations and intents, the following characteristics describe the qualities of a good photograph. These are the criteria on which the quality of your photographs will be judged in your Section 1 assignment.

Qualities of a Good Photograph

- The image is in focus.
- The photograph is free of unwanted elements.
- Important details have not been unintentionally cut off or obscured.
- The photograph is not too light or too dark to achieve the photographer's intent.
- The camera was placed at an appropriate distance to capture all of the important details.
- The subject is not too close to the edge of the picture.
- The subject is not in the geometrical centre of the picture (except in a formal portrait photograph).
- More space was left in front of the subject than behind it.
- When appropriate, the edges of the photograph are parallel to prominent horizontal or vertical lines in the picture.

ACTIVITY 6

Breaking the Rules?

Look through some photography magazines or "coffee-table books" that are full of colourful photographs taken by professional photographers.

You can expect professional photographers to take consistently good photographs. However, did you notice any professionally taken photographs that seem to violate the criteria for good photographs presented in Activity 5?

1. Why would a photographer deliberately ignore the basic rules of good photography? Is there anything to gain in breaking the rules? If so, what? With a partner or in a group, discuss these questions. Record your responses in your notebook.

2. a. Working with a partner, in a group, or on your own, describe one professional photograph in a magazine or book or on the Internet in which the photographer deliberately violated one or more of the rules of good photography.

   b. Identify the rules that were broken, and explain why the photographer deliberately chose to ignore these basic "rules" of photography.

   c. What is the intent of the photograph? Is the intent successful?

For helpful comments, refer to the Appendix, Section 1: Activity 6.

It takes a great deal of experience as a photographer to be able to decide when and how to break the basic rules of photography to achieve a desired effect. For now, stick to the basic rules of photography that have been presented in this section. For the purposes of this module, photographs that you take should have the qualities highlighted in Activity 5.

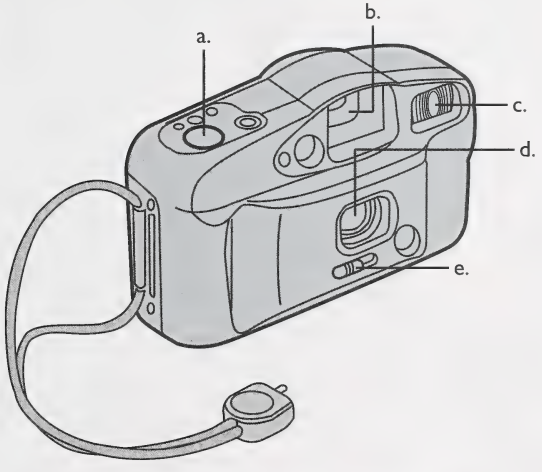
FOLLOW-UP ACTIVITIES

If you had difficulty understanding the concepts in the activities, it's recommended that you do the Extra Help. If you have a clear understanding of the concepts, it's recommended that you do the Enrichment.

Extra Help

1. Label the major parts of this modern, automatic focus, rangefinder camera using the following terms.

   - lens
   - flash
   - viewfinder window
   - lens cover latch
   - shutter button



Compare your response with the one in the Appendix, Section 1: Extra Help.

Except for the least expensive models, most modern cameras no longer have a film rewind crank. When the end of the film is reached, the camera automatically rewinds the film with a small, electric motor. A motor also advances the film after each picture. Some models activate the built-in flash automatically whenever it's needed.

Don't shy away from using an older, less sophisticated camera, though. If it takes good pictures and you know how to work it, use it!

Many pictures taken by inexperienced photographers turn out blurry or out of focus.

Tips for Taking Good Photographs

- Focus carefully if you have a camera that requires manual focusing; and to prevent blurry photographs, ensure that the camera is not shaken as the picture is being taken.
- To ensure that the pictures you take are sharp, stand with your legs slightly apart and hold the camera firmly with both hands. Keep your elbows close to your body. As you look through the viewfinder, hold the camera lightly against your nose.

- Be careful to keep hair and fingers from blocking the lens and, if your camera is an automatic focus rangefinder, the AF light emitter and the AF receptor.
- When you've composed your picture, gradually increase the pressure on the shutter button until the shutter has been released. Pressing the shutter button too abruptly or with too much force can cause the camera to be shaken at the critical moment of exposure, resulting in a blurry photograph.
- Brace yourself against a solid object, such as a wall or tree, as you take a picture or mount your camera on a tripod to prevent blurry photographs.

2. List three things you can do while taking a picture to help ensure that it will be sharp.

Compare your list with the one in the Appendix, Section 1: Extra Help.

In its simplest form, a photograph can be a visual record of an important or happy moment in a person's life. It can do more than record a moment, however; it can also be a means of self expression, a way of sharing experiences with others or conveying a feeling you might have about a person, place, or thing. A photograph can isolate a brief and fleeting moment and preserve it, or it can reveal very subtle gestures or facial expressions. It can make you look at things from unusual viewpoints, and it can focus attention on commonplace objects and show them to be beautiful, unusual, or mysterious.

The only way a photograph can effectively capture any of the previous images is if its composition is both appropriate to the intent and well done. Composition involves consciously arranging the shapes, colours, and lines in a picture to enhance the meaning or message of a picture.

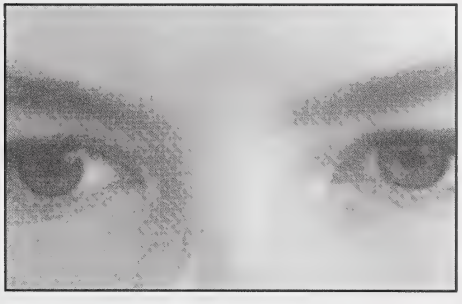
The photographer doesn't just aim the camera and shoot. She or he has to think about the picture's composition first. In other words, the photographer is in control of what is being created.

For most situations and intents, the following characteristics describe the qualities of a good photograph:

- Important details haven't been unintentionally cut off.
- Unwanted elements that may distract or confuse the viewer have been avoided.
- The photograph is not too light or too dark.
- The camera was placed at an appropriate distance to capture all of the important details.
- The subject is not situated at the edge of the picture.
- The subject is not in the geometrical centre of the picture (except in formal portrait photographs).
- There is more space in front of the subject than behind it.
- When appropriate, the dominant lines in the picture are parallel to the edges of the photograph.

3. What is wrong with the composition in the following pictures?

a.



b.

c.

d.

e.

Compare your responses with those in the Appendix, Section 1: Extra Help.

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ISO (ASA) number: *rating scale that gives a measure of film speed*

As ISO numbers become larger, the film speed increases. ISO stands for International Standards Organization

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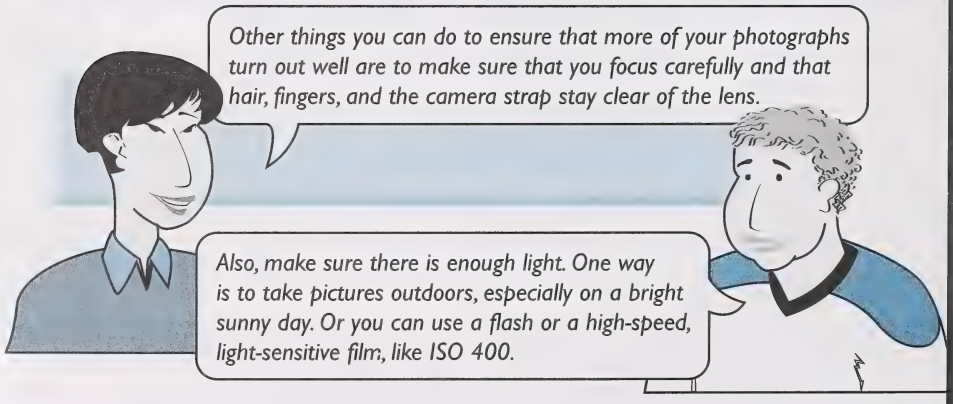
Other things you can do to ensure that more of your photographs turn out well are to make sure that you focus carefully and that hair, fingers, and the camera strap stay clear of the lens.
Also, make sure there is enough light. One way is to take pictures outdoors, especially on a bright sunny day. Or you can use a flash or a high-speed, light-sensitive film, like ISO 400.

For questions 4 to 6, choose the response that **best** completes the statement.

4. While taking a picture, care should be taken so that nothing accidentally blocks the

   A. viewfinder
   B. film
   C. lens
   D. composition

5. The image should be

   A. indoors
   B. in focus
   C. intentional
   D. interesting

6. The photograph must not be too light or too

   A. moody
   B. depressing
   C. heavy
   D. dark

Compare your responses with those in the Appendix, Section 1: Extra Help.

Intent refers to the reason that a photographer takes a picture. The intent of a photograph can be to

- record actual people, objects, places, and events (historical, archival, documentary, etc.)
- entertain
- tell a story
- create a mood
- evoke an emotional response
- persuade
- instruct
- enhance other forms of communication

7. In this word search puzzle, find seven intents (purposes) that photographers can achieve.

W	C	M	A	G	Y	P	E	I	S	E	F	E	S	X	D
A	S	O	C	T	S	E	D	N	O	I	B	T	D	S	G
E	S	E	N	T	E	R	T	A	I	N	M	E	N	T	E
K	S	M	O	C	U	S	E	T	A	S	I	O	N	W	S
Y	X	O	D	O	C	U	M	E	N	T	A	T	I	O	N
H	K	T	D	S	W	A	J	U	K	R	R	A	R	G	K
U	F	I	S	A	R	S	T	C	E	U	J	R	L	F	G
F	N	O	E	N	T	I	R	T	A	C	N	T	E	W	S
H	U	N	H	M	O	O	D	I	D	T	R	E	B	R	S
K	A	I	O	U	D	N	A	O	B	I	S	Y	H	I	K
P	E	R	X	A	S	I	O	N	G	O	I	H	A	P	Y
S	T	O	R	Y	T	E	L	L	I	N	G	W	L	D	S

For the solution to the puzzle, refer to the Appendix, Section I: Extra Help.

Use the Internet to find more information about taking good photographs. Use search terms like *photography* and *cameras*. Two useful sites that you might like to explore are at the following uniform resource locators (URLs):

- **http://www.kodak.com/US/en/consumer/pictureTaking/index.shtml**
- **http://www.goldcanyon.com/phtography/index.html**

Enrichment

Types of Cameras

There are many different types of cameras available. They are manufactured by many different companies and come in various sizes, price ranges, and qualities. Some are very simple to use. Others require a great deal of skill. Some are better than others for particular purposes. The camera that you choose to own depends on factors like your skill level, the amount you use the camera and for what purpose, and, of course, the cost.

Here are a few of the more common types of cameras.

Viewfinder Camera

EASTMAN KODAK COMPANY

The viewfinder camera has a viewing window that is separate from the lens that actually takes the picture. Because the viewfinder is not coupled with the lens, construction is greatly simplified and production costs are reduced. A minor problem with these cameras is that, because the viewfinder and the lens are located in different parts of the camera body, the image you see through the viewfinder is slightly different from the image recorded on film through the lens. The lens on these cameras tends to be of the fixed-focus type, which means that the lens needs no adjustment. This is good news to people who have limited skill or interest in photography.

These cameras are inexpensive and easy to use. The more expensive ones, especially the 35-mm format cameras, take reasonably good pictures in many everyday situations. They're good snapshot cameras. The least expensive ones are known as "single-use cameras." Single-use cameras are sold with the film already installed; and, when the roll is full, the entire camera is turned in for processing.

Viewfinder cameras come in 110-, 126-, and 35-mm film formats. The least expensive viewfinder cameras have lenses that require the use of very light-sensitive, high-speed films (ISO 400 or even ISO 800) in order to take pictures in less than ideal lighting conditions. A built-in electronic flash is a worthwhile option, especially if you plan to use a viewfinder camera in anything but bright outdoor lighting conditions.

Rangefinder Camera

PENTAX CORPORATION

The rangefinder camera is basically a viewfinder camera that can be focused. Generally, the picture quality of rangefinder cameras is superior to fixed-focus cameras. Like viewfinder cameras, rangefinder cameras have the viewfinder and the lens located in different parts of the camera, which means that there is some discrepancy between what the photographer sees through the viewfinder and what the lens sees. Most new rangefinder cameras now have automatic focusing, which makes them almost as easy to use as the viewfinder cameras.

Rangefinder cameras are more expensive than viewfinder cameras and tend to be of better quality. Picture quality is generally better than that of viewfinder cameras. A high-quality rangefinder, in the hands of a skilful photographer, can produce pictures that rival that of SLR cameras. Most rangefinder cameras use 35-mm film, and many have **zoom lenses**.

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zoom lens: *a lens whose focal length can be adjusted, thereby eliminating the need for a multitude of separate lenses*

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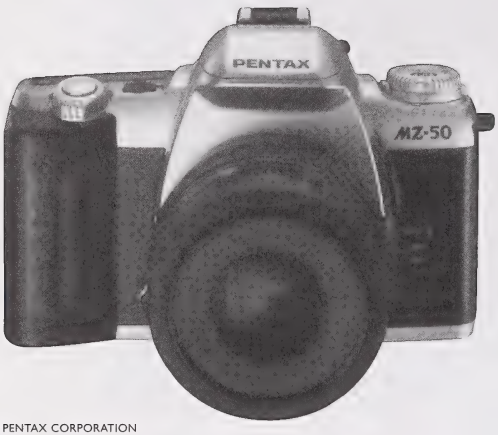
Single-Lens-Reflex Camera



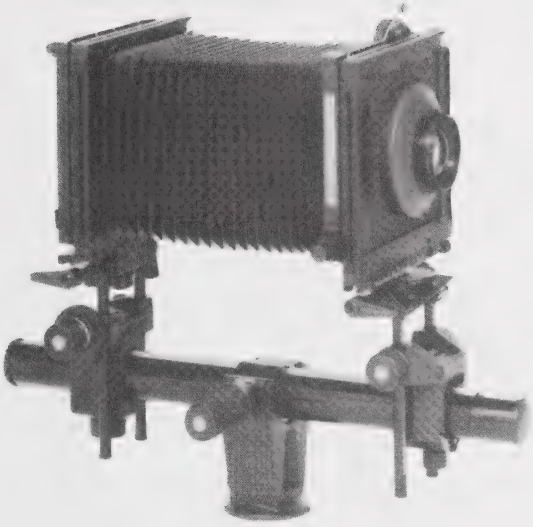
PENTAX CORPORATION

The single-lens-reflex camera, also known as the SLR camera, has several advantages over the rangefinder camera. First, the photographer can look through the lens and see exactly what will be recorded on film. SLR cameras have interchangeable lenses and have many adjustments that allow for a great deal of creativity and control over the photograph. In the hands of a skilful photographer, picture quality is excellent. Many professional photographers and serious amateurs like to use SLRs for most of their purposes. SLRs tend to be expensive, as are their accessories. They require more skill to operate than viewfinder and rangefinder cameras; however, many new SLRs come with auto focus. SLRs use 35-mm film.

Twin-Lens-Reflex Camera

The twin-lens-reflex camera is a rangefinder camera that has its viewfinder at the top of the camera's body and uses a mirror to look out a viewing lens on the front of the camera, just above the camera's lens. The photographer holds the camera at about waist height and looks down into the large viewfinder at the top of the camera. These cameras use a large roll-format film, which produces exceptionally sharp prints because images don't need to be enlarged as much as with smaller film formats. Twin-lens-reflex cameras tend to be of very high quality and are used by professional photographers.

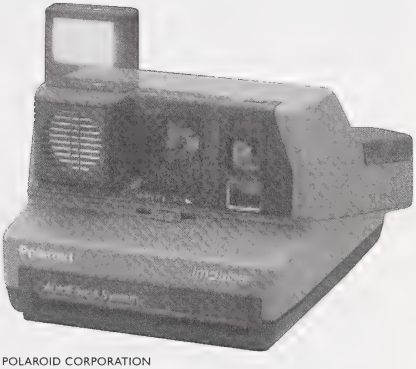
View Camera



The view camera has a lens connected to the back of the camera with flexible, light-tight bellows. The front, containing the lens, and the back, which holds the film, can be adjusted independently to eliminate optical distortions. These cameras are used to take pictures of landscapes and architecture.

Instant Picture Camera

The instant picture camera uses a type of film that develops itself after the picture is taken. These cameras are easy and convenient to use. Picture quality depends on the quality of the camera: the picture quality of snapshot models of instant picture cameras is generally similar to that of viewfinders. Because no printable negative is produced, each photograph is an original.



POLAROID CORPORATION

Digital Camera

EASTMAN KODAK COMPANY

The digital camera records images electronically rather than on photographic film. The images are loaded onto a computer for viewing. These images can then be electronically manipulated and enhanced before printing them on a colour computer printer.

1. a. If a serious photographer wants to buy a camera that gives high-quality photographs and provides lots of room for creativity, which type would be most suitable?

   b. If someone takes pictures only occasionally, and wants a camera that is very simple to operate, which one should this person consider?

   c. If someone were in the market for an easy-to-use camera that takes consistently good pictures in most situations and under a variety of lighting conditions, which type would be most suitable?

   d. If someone has an interest in both computers and photography, which camera might be of interest to this person?

Compare your responses with those in the Appendix, Section 1: Enrichment.

Developing Your Own Film

When you finished shooting your rolls of film, you probably took them to a film-processing laboratory to be developed and printed. Did you know that you can develop and print black-and-white as well as colour film yourself? It takes some special equipment and chemicals, and, of course, some knowledge of the processes. Amateur film processing and printing can be learned through taking evening or weekend special-interest courses in your community or by reading a book about the subject. A well-stocked photo retailer will be able to supply you with everything you need to get started. Black-and-white film developing is less difficult and the equipment and chemicals are less expensive than for colour film developing. It's probably best to start out by buying a black-and-white developing starter kit and later moving into colour developing and printing. If you think it would be interesting to develop your own film, read up on what's involved in a book about photography.

Use the Internet to find more information about developing and printing photographs. Use the search term *darkroom*. You can also use search terms like *photography* and *cameras* to locate some general photography-related sites; many of them have links to other useful sites, including sites that deal with darkroom techniques. One site that you might like to explore has an online tutorial dealing with basic darkroom techniques. It's at the following uniform resource locator (URL):

http://www.kodak.com/ciHome/education/lessonPlans/darkroom/index.shtml

Developing your own film and making your own prints can be a wonderfully satisfying hobby, and it allows you to have greater control over the finished prints. If you decide after you've completed this module to continue to expand your knowledge of photography and learn more about film processing and printing, you'll enjoy taking COM 1030: Photography 1 and COM 2040: Photography 2.

Captioning

Adding words below, above, or in the picture can change the original intent of a photograph. Examine the following picture and the two different captions.

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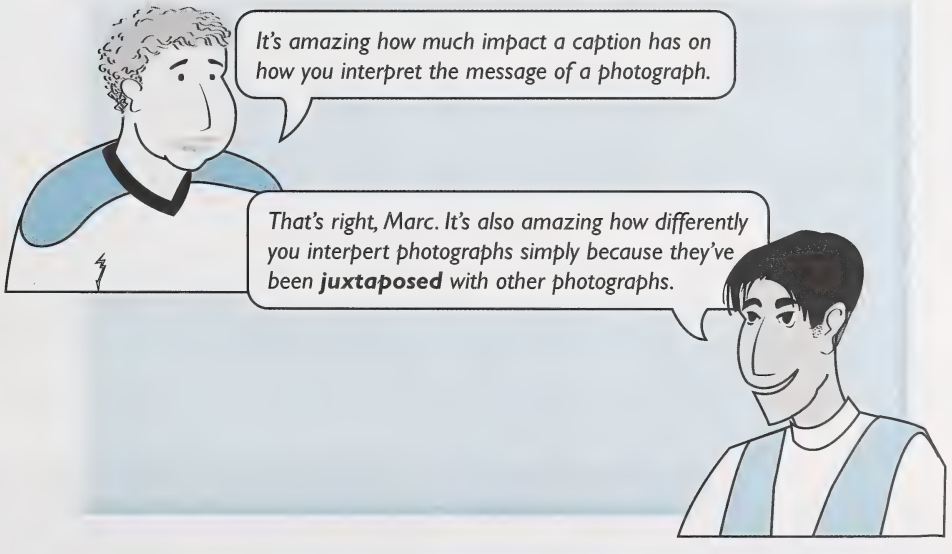
2. How does each caption change the meaning of the preceding photograph?

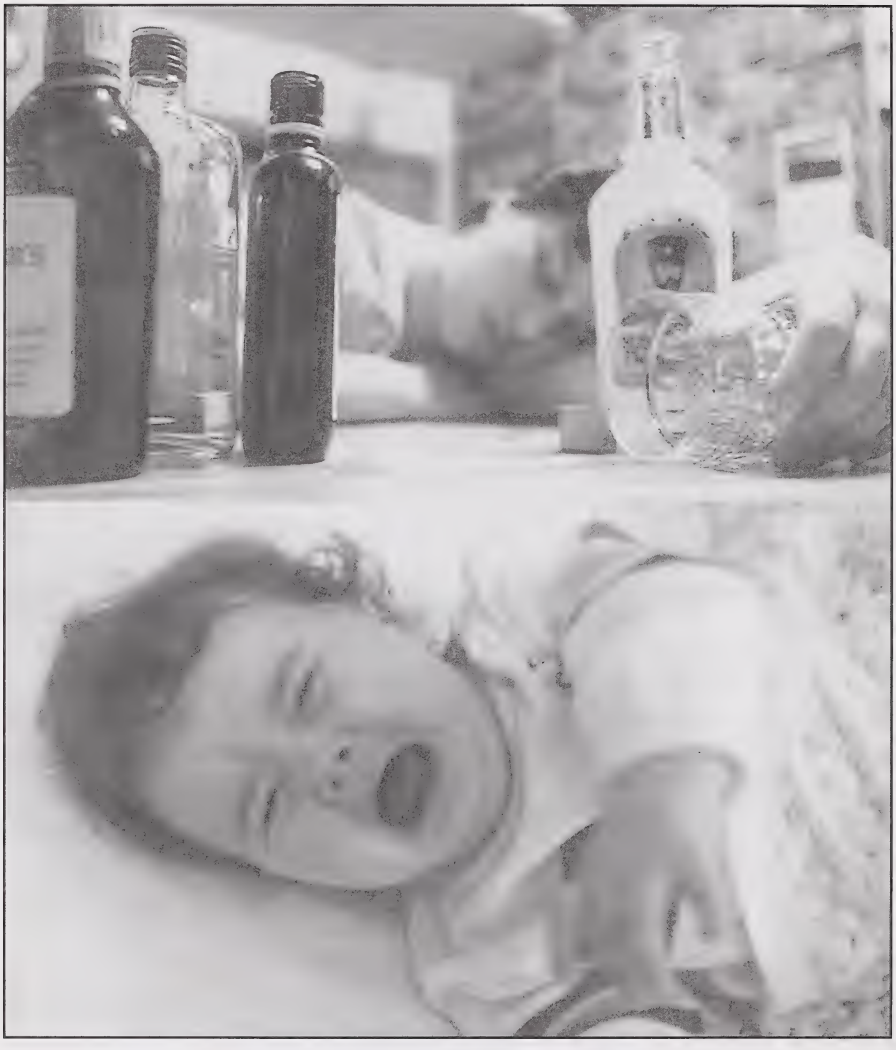
Compare your response with the one in the Appendix, Section 1: Enrichment.


It's amazing how much impact a caption has on how you interpret the message of a photograph.
That's right, Marc. It's also amazing how differently you interpert photographs simply because they've been **juxtaposed** with other photographs.

juxtaposition: *the act or an instance of putting two or more things side by side in order to emphasize their similarities or differences*

Combining

Separate photographs are sometimes put together, or *juxtaposed*, to give a new meaning. Many tabloid newspapers often use this technique to suggest relationships between people or things. Examine the following picture; then answer question 3.

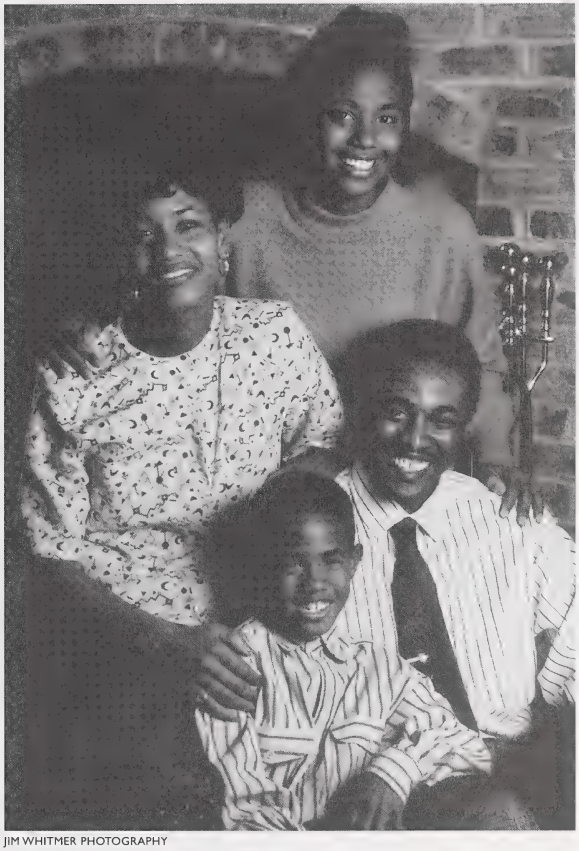


3. What is the effect of having these two photographs juxtaposed?

Compare your response with the one in the Appendix, Section 1: Enrichment.

CONCLUSION

"Smile! Watch the birdie!" *(Click)* Ahh. Another wonderful addition to the family photo album.



JIM WHITMER PHOTOGRAPHY

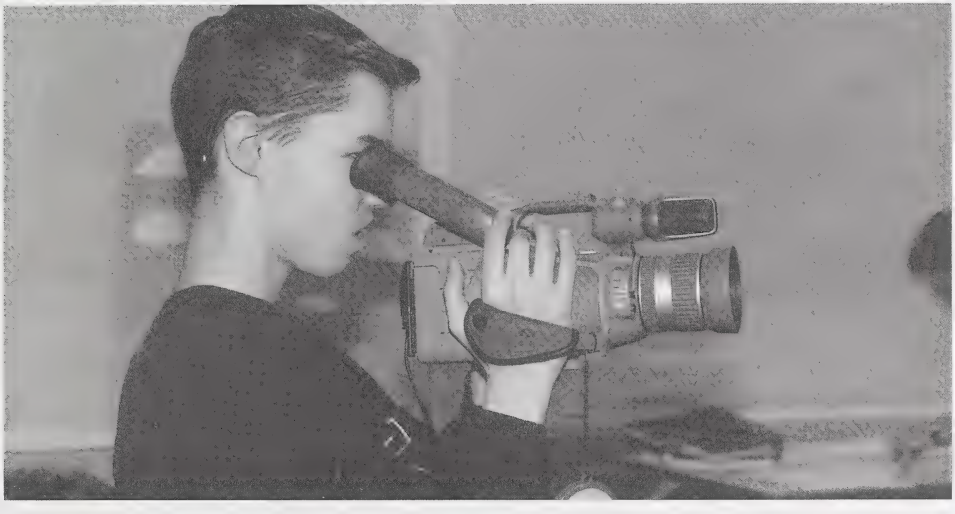
In this section, you developed an eye for framing and balancing the elements in a photograph in order to convey to the viewer the information that you want to communicate. You discovered that there are many intents or purposes for taking a picture and that the intent will determine many of the choices the photographer makes in composing each shot. Of course, it's pointless to talk about intents and messages if the photograph is out of focus, if the lens was obstructed while taking the picture, or if the details important to understanding the photograph were not included. Bad photographs just don't communicate ideas effectively. Even before you began this section, you were probably aware of many of the qualities of a good photograph; but now you know more about how to take consistently good photographs.

ASSIGNMENT

Turn to your Assignment Booklet and do the assignment for Section 1.

SECTION 2

A Short Audio/Video Production



MODERN technology has created an amazing communication tool—the camcorder. A camcorder is a light-weight, one-piece camera unit that incorporates its own video recorder. Of course, video is the ideal medium for recording memories: holidays, important events, and quiet moments. All of these are suitable subjects for movies. Bringing memories alive is a fascinating idea. However, you don't have to bring only memories to life. The range of subjects that can be produced is limited only by your imagination.

As a camcorder operator, you're a communicator. You communicate ideas through moving images and sounds that are recorded by the camcorder. That means that you and your camcorder bring ideas to life. Together, you're a creative team.

In this section, you'll have the opportunity to produce your own video production using a camcorder. Before you begin production, though, you need to learn what video composition involves. You also must be able to identify the basic parts of a camcorder. Furthermore, you'll discover how to operate a camcorder, plan and produce a video, and edit a video. Who knows, you just might be the next Speilberg. When he started making movies, it was in his own backyard.

ACTIVITY 1

Lights! Camera! Action!

When you view a photograph or watch a movie or TV program, you're looking at the subject through the eye of a camera. It's the job of a photographer or film director to decide what the viewer will see and how the viewer will see it. How you experience a scene and what emotions you feel depend on how the camera has been used.

The technical aspects—the camera movements and angles and the editing process—play vital roles in the look of the final product. Some of the most effective scenes in films are often more the result of the work of technicians rather than actors. In this activity, you'll see how cameras are used in the making of films and videos.

Film Jargon

Following are some basic terms that are associated with film and video production.

General Terms

Shot: the continuous portion of an action captured on film or video

Actors may move during the shot and the camera follows them.

Take: a version of a shot

Filmmakers often shoot the same scene several times with minor changes. Later, during the editing stage, the best version is chosen.

Scene: a series of shots that takes place in a single location or deals with a single action

Sequence: several related scenes

Note that the camera can be manipulated in three different ways:

- It can be moved various distances from the subject.
- It can be aimed at the subject from different angles.
- It can be moved about to capture action as realistically as possible.

What follows is a comprehensive list of the terminology associated with camera shots, angles, and movement in a video production.

Camera Shots

An **extreme wide shot** (also known as an **establishing shot**) is a shot taken from a great distance in order to show the general location of the scene that follows.

A **wide shot** (also known as a **long shot**, indicating the camera's distance from the subject) is a shot that takes in the entire area of action. This shot acquaints the viewer with the people, place, and objects in a scene.

A **medium wide shot** (also known as a **full shot**) is a shot that includes the subject's entire body. This shot is useful for showing people interacting with each other and their surroundings.

A **medium close shot** (also known as a **medium shot**) is a shot that shows the upper body of the subject. The camera is close enough to reveal small gestures and facial expressions. This shot is often used for interviews.

A **close-up shot** is a shot taken with the camera so close to the subject that only the subject's face can be seen. This intimate shot is used in dialogue and allows the viewer to see people's facial expressions and emotions. A close-up of an object indicates that it has deeper significance than one might first have assumed.

An **extreme close-up shot** (also known as a **detail shot**) is a very close close-up shot. Often such a shot involves a close-up of a hand, mouth, or eye. This shot puts a great deal of emphasis on the subject and can convey a sense of anticipation and drama.

A **high-angle shot** is a shot that looks down on the subject from a higher point of view. This shot tends to make the subject appear weak and vulnerable.

A **low-angle shot** is a shot taken from a position below the subject. Compared to other camera angles, the low-angle shot tends to makes the subject appear stronger and more confident. It creates the illusion that the subject is superior.

An **eye-level shot** (also known as a **flat shot**) is a shot taken with the camera at an even level with the subject. Most shots tend to be of this type. It's the point of view that viewers are most accustomed to because it is the same point of view that they perceive the world "through their own eyes."

An **aerial shot** is a shot taken from a crane, airplane, or helicopter. An aerial shot is sometimes used instead of an extreme wide shot in order to show the general location of the scene that follows. This shot is also used to show the perspective of one of the characters who is either flying overhead or located on higher ground. Sometimes an aerial shot is used to establish a particular mood by highlighting the smallness of something located on the ground or the superiority of the character looking down from a higher location.

1. There are three basic shots that are essential in producing a video: wide shot (abbreviated WS), medium close shot (MCS), and close-up shot (CU). Explain the difference between these three basic types of shots.

2. Compare the extreme close-up shot (ECU) and the extreme wide shot (EWA).

3. Changing the angle of the shot affects the mood of a scene. You can take advantage of this fact when telling your story. Explain the difference between a high-angle shot, a low-level shot, and an eye-level shot. How does each shot affect the message communicated to the viewer?

4. Which camera shot would you use in each of the following situations?

   a. The hero of the story enters the doorway. You want him to appear powerful.

   b. It's the first shot of the video, and you want the audience to know that the action is taking place in the city of Edmonton.

   c. One of the characters just learned that she's contracted a deadly disease. You want the audience to get a good look at her reaction to the news.

   d. You're shooting a documentary about optometrists, and you want to show an eye with a contact lens in it.

   e. You're shooting a dog's encounter with a bear, and you want to emphasize the dog's smallness in comparison with the bear.

Compare your responses with those in the Appendix, Section 2: Activity 1.

Although it's possible to create a video with a hand-held camera, professional videographers prefer to hold their cameras steady by mounting them on a tripod or a dolly. Sometimes professionals purposely use a hand-held camera when they're filming on rough terrain or when their subject's motion is unpredictable. Whenever possible, however, they try to steady their cameras by leaning against a wall or fence. Audiences generally dislike it when camera movement is noticeable because it disrupts the illusion of actually being part of the action; it focuses attention on the camera and away from the intended message.

When recording a video, try to keep the camera steady. Use a tripod, a unipod, or a dolly; or when filming with a hand-held camera, lean on a solid structure.

The exception to the "Keep-It-Steady Rule of Filmmaking," is, of course, the filming of some types of informal shows—often dealing with pop music—that are currently very popular with young people. Here, the hand-held camera is purposely moved from side to side and up and down and tilted at various angles simply to achieve a radical, unpolished look to the production. The constant motion of the camera also adds a feeling of spontaneity and excitement.

Although all unwanted motion of the camera should be avoided, camera movement is a very important part of a video production.

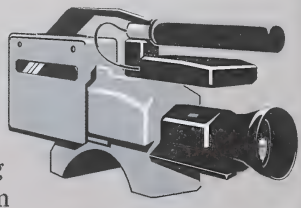
Camera Shots with Movement

Dolly Shot: a shot with the camera mounted on a platform with wheels which moves toward or away from the subject or action

Tracking Shot: (also known as **trucking** or a **travelling shot**) a variation of the Dolly Shot

The camera, either hand-held or mounted on tracks or a dolly, moves alongside the action.

Zoom Shot: a shot, using a special lens, that brings the subject or action closer or farther away from the viewer as the shot is being recorded



In a zoom shot, the camera usually doesn't move; the effect of motion is created by the use of the zoom lens. The lens can be used to "zoom in" or "zoom out" either gradually or rapidly, depending on the nature and intent of the scene. The zoom shot is very effective at focusing the viewer's attention in a dramatic way. The zoom shot is often used in conjunction with other types of shots, like high- and low-angle shots.

Pan Shot: a shot in which the camera is moved either to the left or right

Pan shots are used to follow the movement of the subject or of the action. Panning is also sometimes used for making a transition to the next shot (swish-pan shot) or establishing the scene.

Tilt Shot: a shot in which the camera is tilted either up or down

5. What is the main purpose of a pan shot?

6. What is a tilt shot?

7. List three camera stabilizers.

8. You want to create a dolly shot, but you don't have access to a camera dolly or track. What things at home can be used to help create a dolly shot?

9. Imagine that you're the director in the following situations. Which camera movements would you call for?

   a. You want to shoot a car-chase scene in which the camera follows alongside the vehicle.

   b. You are shooting a dance scene, and you want the camera to move closer to the dancers.

   c. You are shooting a Western, and you want to film an expansive landscape of hills and valleys.

   d. You are filming a documentary about hospitals, and you're following an emergency patient into the operating room.

   e. You want to film the Calgary Tower, starting at its base.

Compare your responses with those in the Appendix, Section 2: Activity 1.

editing: *the deletion, addition, or rearrangement of material to create a desired order*

If a video production is relatively short and uncomplicated—and it's been planned and executed with skill—there probably won't be much need to improve it through **editing**. However, most professional video productions spend considerable time in the hands of the editors.

Editing involves changing the order of shots and scenes, deleting parts that are flawed, and adding new shots or scenes. Editing can't make up for bad script writing, bad acting, and bad camera work; but, skilful editing can sometimes make the difference between a successful video production and a costly failure.

Editing

The **editor** is the person who determines the narrative structure of a film or video. The editor is in charge of splicing the shots of a film together into its final form.

Editing is the deletion, addition, or rearrangement of material to create a desired order. Editing can be done in the camera while the film or video is being shot or later in an editing suite.

A **cut** is a transition between two shots. A cut is a quick change from one shot to another.

A **cutaway** is a shot inserted in a scene to show action at another location. A cutaway may be used to show reaction. The viewer sees what a person is reacting to.

A **fade-in** makes a black screen gradually become bright. Fade-ins are done by using the manual iris control on the lens or the auto-fade feature on many camcorders. Fade-ins are used at the beginning of a scene.

A **fade-out** is the opposite of a fade-in. Fade-outs are used at the end of a scene.

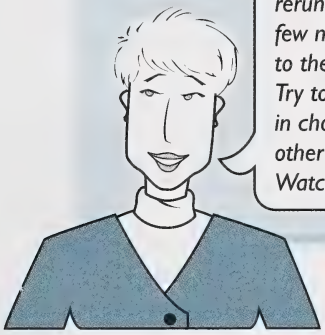
A **dissolve** is the superimposition of a fade-out over a fade-in.

Analysing the Shots and Edits in a Video Production

In order to complete the rest of this activity, you need to have access to a television and a videocassette recorder (VCR). If you have access to a television but not a VCR, you can still do the rest of the activity—but it might be a good idea to read all of the following questions first before watching TV and to watch with at least one other person who may see things that you don't notice. If you do not have a television or VCR, go on to the next activity.

Teamwork

You are going to examine some of the terminology you've just read about with regard to something on television you've probably seen many times—the opening sequence of the show *M*A*S*H*. Find out when this program is to be aired and tape the opening sequence with the credits. Erase this program once you have completed this activity.



*If you do not receive one of the television channels that plays reruns of the program M*A*S*H, then record and watch a few minutes of any dramatic program. Pay careful attention to the types of shots that are used and when they're used. Try to determine what effect the director was trying to achieve in choosing each of these shots. Do you think that choosing other shots could have made the scene(s) even more effective? Watch and discuss the shots with a partner.*

Pretend that you have never seen the program *M*A*S*H* and that this is your first time watching the opening credits. At this time you should mute your television (turn the volume off) and keep your finger near the pause button (on the VCR or remote control); you'll be using it a great deal.

10. a. Freeze the picture at the very beginning of the sequence. Describe what you see. What type of camera shot is used at the very beginning?

    b. Move the tape along until you can clearly see the helicopters. What type of shot or camera movement is used to bring you up close to the helicopters?

    c. Advance the tape until you have a rear view of the helicopters. Where is the camera placed now and why is it there?

    d. Advance the tape a little more. Can you tell what's attached to the sides of each helicopter?

    e. Let the tape advance a little more; then freeze it so you can identify what's dangling from the side. What do you see?

    f. In the next shot, you're looking at the ground. What type of shot is this?

    g. On the buildings below, there are symbols on the roofs. What are these symbols and what do they stand for? As well, what does this information tell you about what's going on?

    h. In the next shot, there is an ambulance moving left across the screen. What type of shot is this?

    i. As the ambulance moves to the left, some people are moving to the right. What mood does this create?

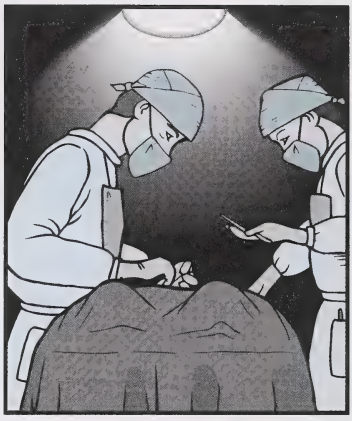
j. What's arising from the garbage can and what does it symbolize?

k. In the next shot, there is a close-up of the helicopter. What symbol on the side tells you whose army it belongs to?

l. If there was any doubt before about what the helicopters were carrying, there isn't now. What are the helicopters transporting?

m. The next shot was very difficult to construct. With a narrow TV screen, it is quite a challenge to get five faces on the screen at once. What do the five running nurses signify?

n. In the next shot, you see people running from behind mesh. What image does the mesh reinforce?



o. Advance the tape to the helicopter landing pad. Which person distinguishes himself by his dress? What does his dress say about his personality?

p. How do you know he's a leader?

q. What kind of shot focuses on his face?

r. Describe the look on his face.

s. Does the look on his face match his clothing? What does this tell us?

t. In the final shot, as they go down the hill, you see a change of pace. Why?

u. What appears near the end to reinforce the images of danger?

v. Watch the opening credits again from beginning to end and count the number of cuts. How many of them are there?

w. While you were watching again, did you notice anything about the length of the cuts? What effect does this have on the total sequence?

Compare your responses with those in the Appendix, Section 2: Activity 1.

Now that you've completed the first activity, you should realize that photo composition and video composition are very similar, yet different. The major difference is that a video always involves motion; therefore, the viewer's eye is drawn most to the subject that is moving. In order to get the composition that you want, you need to know how camera shots and angles can affect what is perceived.

In the next activity, you'll get to know your camcorder a little better.

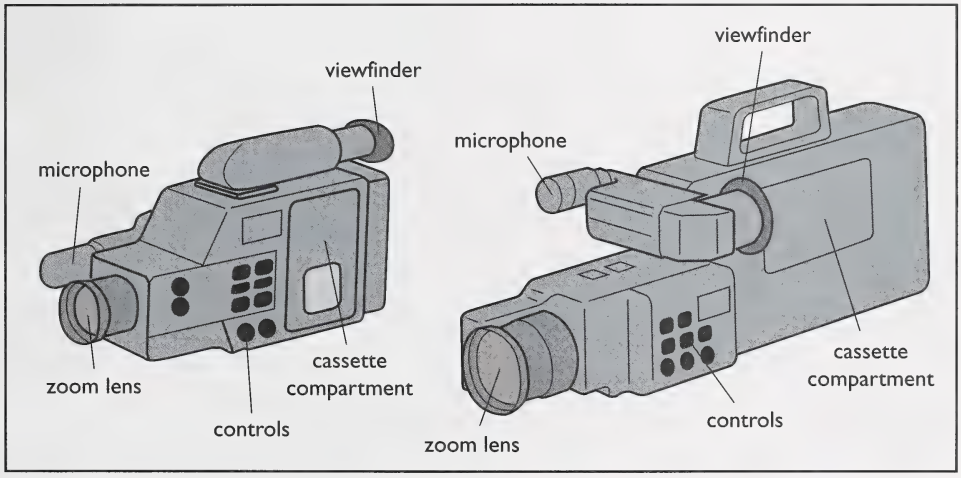
ACTIVITY 2

Camcorder Features

Technology

camcorder: *a one-piece video camera and video recorder*

The **camcorder** has features that make it similar, yet different from a still camera. Like the still camera, the camcorder works by having light pass through the lens, which focuses the light in order to create the image. What makes the two cameras different, however, are how the images are recorded. A charged coupling device (CCD), or chip, takes the image created from light energy and changes it into electronic energy. The electronic image is recorded and stored on videotape instead of film. When you play back the videotape, the VCR and TV take the electronic image and change it so that it becomes the images you're used to seeing on screen. Of course, other parts are also necessary to make the camera work. More importantly, it's the camcorder's operating features that make it an essential communcation tool.



Viewfinder

The viewfinder is what you look through to "frame" or compose the image. Almost all camcorders have an electronic viewfinder—a small black-and-white (or color) television picture. Some camcorders have an optical viewfinder, similar to a still camera's viewfinder. Electronic viewfinders are preferable, because they show you everything that is being recorded.

Lens

lens: *a glass disc that focuses light into an image that can be recorded on film or an electronic medium*

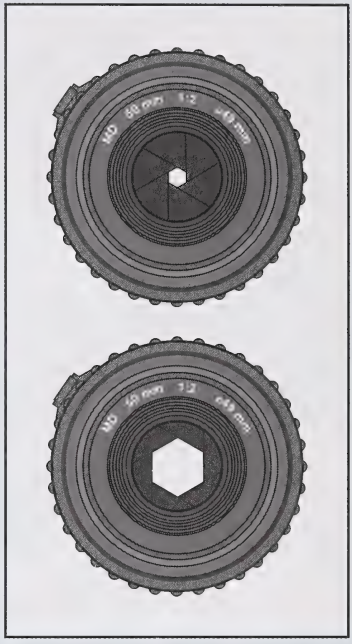
The **lens** is the camcorder's eye. It focuses light into an image that can be electronically recorded. The most popular—perhaps the only—lens you will find on a camcorder is a **zoom lens**. A zoom lens is many lenses in one. By pushing a switch or turning a small handle, you can adjust the focal length to widen or narrow the lens's field of view. A zoom lens lets us get closer to or farther away from objects without moving either the camera or the subject of the picture....

zoom lens: *a lens whose focal length can be adjusted, thereby eliminating the need for multitude of separate lenses*

Auto Iris

iris: *an adjustable opening that regulates the amount of light entering through a camera's lens*

Adjusting the **iris** to allow more or less light to pass through the aperture to the lens is called "setting the exposure." Too much light will result in a picture that is overexposed, or too light (and it could also damage the delicate electronic parts in the camcorder). Too little light will result in a picture that is underexposed, or too dark.



The iris opens and closes, letting in more or less light.

Often you will want to shoot a scene that has a wide range of exposure. For example, you might move from outside, which is brightly lit by the sun, to inside, which may only have a few "practicals," or indoor lamps. Manually adjusting the iris to allow for the differences in exposure is difficult. Your picture may fluctuate from dark to light to "normal."

Many camcorders have an "auto iris" feature that automatically adjusts the exposure to what the camera thinks is correct. Many scenes contain significant ranges of contrast between light and dark objects, however. Some scenes may be "backlit"; that is, the sun or light source is behind the subject, making the background brighter than the subject itself. Or the subject may be in shadow. In these situations, the auto iris will be fooled. It will set the exposure for the brightly lit background, making the subject too dark.

Some camcorders offer a "backlit" feature. When turned on, it can override the auto iris slightly and increase the exposure on the subject, making it brighter. Because it is often imprecise, auto iris is a feature that you may want to avoid. If you have a choice, get a camcorder with a manual iris adjustment.

[1] Perry Schwartz, *How to Make a Video* (Minneapolis: Lerner Publications Company, 1991), 19, 21–22. Adapted by permission.

Overexposed

Properly Exposed

Underexposed

Focus

focus ring: *part of the lens assembly that can be adjusted to focus the image clearly*

auto focus: *a feature of many still cameras and camcorders that automatically focuses the lens*

In order for the camcorder's lens to focus, or see an object clearly, you must set the **focus ring** to the required distance. All camcorders have an automatic focusing feature, called **auto focus**, which can focus the lens for you. There are two types of auto focus methods used on camcorders: *infrared triangulation* and *contrast maximization*.

Because many of the camcorder's automatic features have limitations, it is important to know how to override them and make manual adjustments.

White Balance

Our world is filled with different kinds of light: the sun; incandescent light (used in many home lighting fixtures); fluorescent; tungsten; sodium vapor (often used in street lights); and more. Each of these light sources emits a different color of light...

Our brains compensate for different lighting sources by making everything we see look "normal." White looks white, blue looks blue, and red looks red—even though the light source might be a green fluorescent light, a brownish sodium vapor light, or a mixture of the two.

white balance: *the electronic circuitry in a camcorder that ensures that colours look normal under various lighting conditions*

Camcorders are not so smart. To record an image with colors that look "normal," they must be adjusted according to the type of light falling on a subject. **White balance** is the term used to describe the electronic circuitry in a camcorder that ensures that colors look normal under various lighting conditions. With the flip of a switch, the camcorder will automatically set the white balance.

As with all automated features, however, the white balance circuit can be tricked into making poor quality pictures, especially if the scene contains mostly one color. That's why most camcorders provide manually operated white balance settings for sunlight or incandescent lighting. Some camcorders also have a setting for fluorescent lighting.

Shutter Speed

shutter: *a device that contols the length of time a frame of film or videotape is exposed to light*

shutter speed: *the length of time, generally measured in fractions of a second, that the shutter is open*

The **shutter** is a mechanical or electronic device that controls the amount of time a frame of film or videotape is exposed to light. In video, the normal **shutter speed** is 1/30th of a second, which means that 30 frames are exposed each second. This may seem like a short amount of time, but it isn't. A lot of movement can occur in 1/30th of a second—especially when shooting events such as a tennis match or a bike race. If you "freeze frame," or stop the image during playback, you'll see how blurry it is. The blurriness is caused by the movement of the subject within the frame.

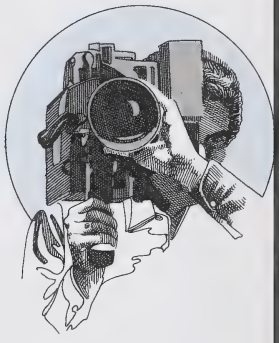
Some camcorders have shutter settings that can be used to shoot fast-moving objects. Using a high-speed shutter setting, such as 1/800th of a second, will eliminate blurring images. In most cases, blurring presents a problem only when you want to freeze or stop fast action.

To properly expose a picture using a high-speed shutter setting, you need bright light, preferably sunlight. The high-speed shutter setting used in dim light will result in a dark, off-color picture. That's because the shutter opens for such a short time.

1. Like the still camera, the camcorder has a viewfinder. What is the viewfinder used for?

2. What is an electronic viewfinder, and why is it preferred?

3. The lens is the camcorder's eye. It's what the camera sees with because it focuses light into an image that is electronically recorded.



   a. What type of lens is found on most camcorders?
   b. Why is this such a popular camera lens?

4. Explain what is meant by the phrase "setting the exposure."

5. Why is the iris hard to adjust manually?

6. Although a manual iris is difficult to adjust, it has an advantage over an auto iris. What is the advantage?

7. What is the purpose of the focus ring?

8. What are the two types of auto focus methods?

9. Identify five different sources of light.

[1] Perry Schwartz, *How to Make a Video* (Minneapolis: Lerner Publications Company, 1991), 22–24. Adapted by permission.

10. a. What is white balance?

    b. Identify an advantage and a disadvantage of having white balance as an automatic feature.

11. The shutter controls the amount of time a videotape is exposed to light. Controlling the shutter speed will determine the image that is captured on screen. Why might you use a high shutter-speed setting?

Compare your responses with those in the Appendix, Section 2: Activity 2.

Sound

Sound recording is not one of a camcorder's strengths. Even though tests suggest that the Beta and Hi8 formats produce better sound than the VHS format, the built-in microphone on all camcorders severely limits sound quality. The mike is designed to record speech rather than music. Using a remote rather than the built-in microphone will improve the sound quality of your videos.

gain: *sound level*

All camcorders automatically control the **gain**, or sound level, of what is being recorded. This feature is included so that you do not have to manually adjust the volume as it changes. However, this automatic feature can be fooled, too.

When someone is speaking close to the microphone, the gain control will automatically set the recording level so that the voice will be recorded clearly. But when someone speaks far away from the microphone, or speaks softly, the auto gain control will turn up the gain to "hear" the person better. When the gain control is turned up, the microphone also begins to "hear" background sounds, such as the noise of the camcorder's motors and gears or people talking in the background.

Review/Playback

All camcorders double as VCRs. The "review" feature allows you to review the last few seconds of what you've recorded, using the viewfinder as a TV. Some camcorders have a built-in speaker through which you can hear the sound as the tape is played back.

When connected to another VCR, the playback feature also permits you to dub, or make copies of, videotapes. This can come in handy when you want to edit the videotapes you've shot by putting in new scenes or shortening existing scenes.

Special Effects

Many camcorder let you create special effects, such as time-lapse photography, stop action, fading to and from black, and titles.

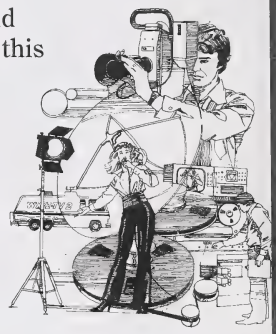
Some camcorder models have a character generator that allows you to superimpose titles over a scene as you shoot it. On some models, you can even choose what color to make the titles.

All camcorders have a "stationary erase head," which is activated when you push the record button. The erase head electronically cleans the videotape of old information (picture, sound, or both, depending on the camcorder model) before recording something new. If the picture is erased, however, the stationary erase head creates a noticeable "glitch" or jump in the picture when it is turned on.

Some camcorders have a special editing feature called a "flying erase head." It allows you to make seamless edits, without glitches, when you press the pause button. This feature is not found on all camcorders. If you have a choice, buy a camcorder with a flying erase head.

12. Sound recording is not one of the camcorder's strengths, but you can improve the quality of sound if you desire. Explain how you can improve the sound quality of a camcorder recording.

13. All camcorders automatically control the gain (or sound level). What is one advantage and one disadvantage of this feature?



14. What is the review (or playback) feature on a camcorder? Explain how the camcorder's playback feature can help you edit your videos.

15. Identify the four features on a camcorder that allow it to create special effects.

16. What is the purpose of a character generator?

17. a. What is a stationary erase head?
    b. How is it different from a flying erase head?

Compare your responses with those in the Appendix, Section 2: Activity 2.

Although all video cameras have the same basic features, there are, nonetheless, some differences from one camera to the next. Spend some time acquainting yourself with the camcorder you'll be using for your short video production—your Section 2 assignment. Read over the instruction manual and experiment with all of the features. Become comfortable holding and operating the camcorder.

Now that you've examined the different features that a camcorder offers, you're ready to begin your video production. However, you must understand what is involved in production planning before you begin to shoot your video.

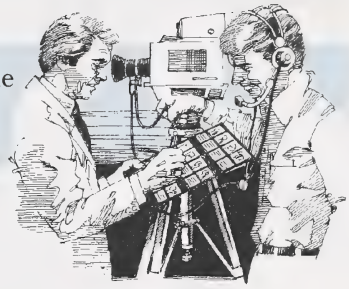
[1] Perry Schwartz, *How to Make a Video* (Minneapolis: Lerner Publications Company, 1991), 25–26. Adapted by permission.

ACTIVITY 3

Planning a Video Production

Production planning involves three steps:

- identifying a topic and developing a rough outline
- producing a **storyboard**
- writing a **script**



storyboard: *thumbnail sketches and brief descriptions of the important scenes in a video production*

script: *a detailed written description of the spoken text and visual and audio aspects of a video production*

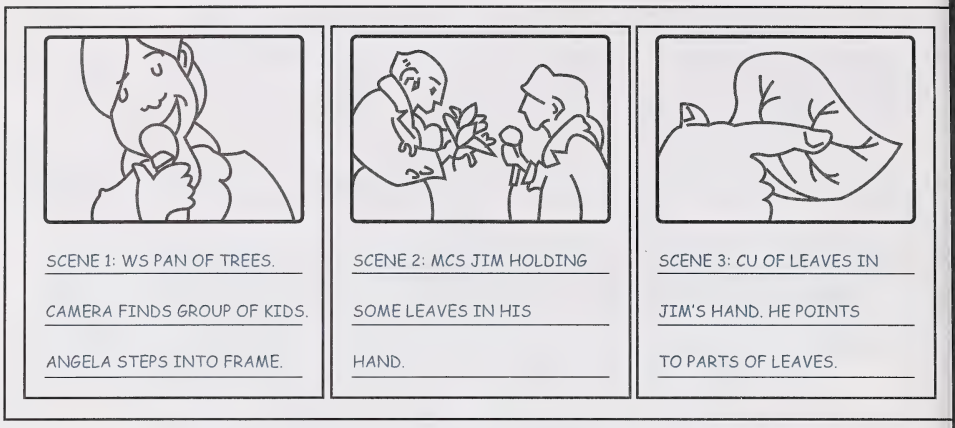
The first step in production planning is to determine the topic or main idea for your video. The topic you choose may depend on the type of production you're interested in undertaking. For example, your topic will be different if you're recording a drama or a documentary. Sometimes the type of product you'll create will be chosen for you; however, the topic you choose to present is limited only by your imagination. Whether your video is a commercial or a music video, you can choose the message that you want to send to your viewer.

When you've chosen a topic, create a brief outline that contains three paragraphs: an introduction, a body, and a summary. The outline is done quickly and is intended as a rough guide to help you create the storyboard.

After the rough outline is done, you're ready to create a storyboard and a script for your video. These two organizational devices are an important part of production planning. Most people think that a video is simply made by pointing the camera and shooting an action sequence. But, this is not true.

The Storyboard and the Script

The storyboard is a planning aid that allows you to think about the types of scenes that will be part of the video production and their order. A storyboard contains two parts: rough sketches of each scene and a brief written description of what is taking place in the scene. As well, technical considerations, such as types of shots that will be used, are written down. Because there is not a great deal of space for written text on storyboard cards, a lot of abbreviations are used. For example, WS stands for wide shot, MCS stands for medium close shot, and CU stands for close-up shot.


SCENE 1: WS PAN OF TREES.
CAMERA FINDS GROUP OF KIDS.
ANGELA STEPS INTO FRAME.
SCENE 2: MCS JIM HOLDING
SOME LEAVES IN HIS
HAND.
SCENE 3: CU OF LEAVES IN
JIM'S HAND. HE POINTS
TO PARTS OF LEAVES.

Typical Storyboard Cards

sequence: *several related scenes*

A completed **sequence**, showing all of the scenes, is known as a storyboard. In a short production, where there is often just one storyboard. In a longer production, where there are several sequences, there will be several storyboards arranged in the order in which they are to occur.

Storyboards are often created on file cards, which can be found at any stationery store. One card is used for each scene and includes the rough thumbnail sketch of the scene and the brief written description. Sometimes, several scenes are put on one large sheet of paper showing a complete sequence. For longer productions, such as full-length feature films, it is not uncommon for all of the cards of the storyboard to be tacked onto one or more walls of a room to allow the filmmakers to see the flow of the action from beginning to end. Cards are often rearranged, deleted, or added as planning and production proceed.

The script is the final step in the planning of a video production. It is based on the storyboard, but it's a lot more detailed. The script has no sketches. The script generally includes the following details:

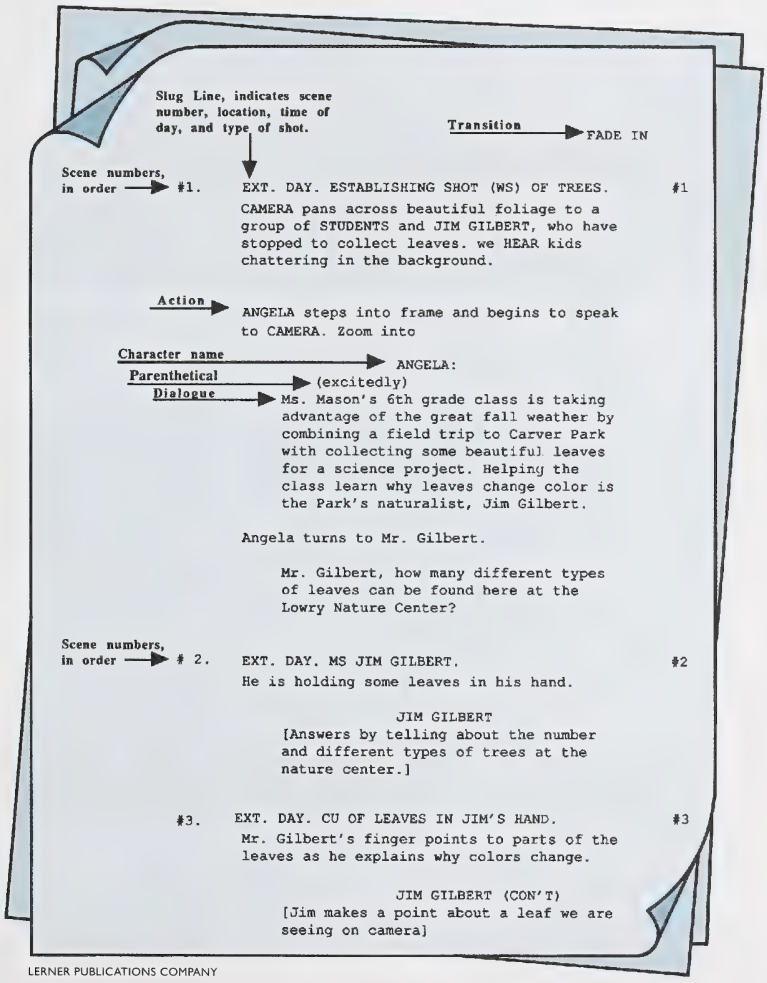
- scene number
- shots and transitions between scenes
- information about visual aspects of the scene
- audio information (such as the dialogue of characters or text spoken by a narrator, sound effects, and music)

Again, abbreviations are used extensively in scripts.

1. How does a storyboard help you to plan a video production?
2. Briefly explain how a storyboard is produced.
3. What is a script?
4. What four things does a script usually provide?

Compare your responses with those in the Appendix, Section 2: Activity 3.

What follows is an example of a page of a video script.


Slug Line, indicates scene number, location, time of day, and type of shot.
Transition
FADE IN
Scene numbers, in order
#1.
EXT. DAY. ESTABLISHING SHOT (WS) OF TREES.
#1
CAMERA pans across beautiful foliage to a group of STUDENTS and JIM GILBERT, who have stopped to collect leaves. we HEAR kids chattering in the background.
Action
ANGELA steps into frame and begins to speak to CAMERA. Zoom into
Character name
ANGELA:
Parenthetical
(excitedly)
Dialogue
Ms. Mason's 6th grade class is taking advantage of the great fall weather by combining a field trip to Carver Park with collecting some beautiful leaves for a science project. Helping the class learn why leaves change color is the Park's naturalist, Jim Gilbert.
Angela turns to Mr. Gilbert.
Mr. Gilbert, how many different types of leaves can be found here at the Lowry Nature Center?
Scene numbers, in order
2.
EXT. DAY. MS JIM GILBERT.
#2
He is holding some leaves in his hand.
JIM GILBERT
[Answers by telling about the number and different types of trees at the nature center.]
#3.
EXT. DAY. CU OF LEAVES IN JIM'S HAND.
#3
Mr. Gilbert's finger points to parts of the leaves as he explains why colors change.
JIM GILBERT (CON'T)
[Jim makes a point about a leaf we are seeing on camera]

LERNER PUBLICATIONS COMPANY

5. A script usually uses abbreviations. Examine the sample script. What do CU and MCS stand for? **Hint:** These are types of camera shots.

6. What is a slug line?

7. Why are the scene numbers used?

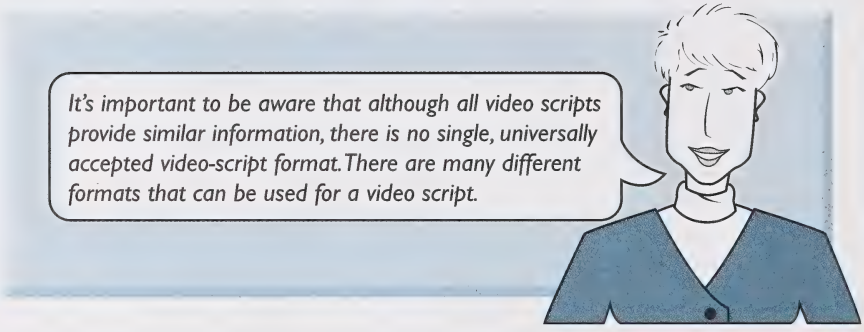
8. How does a script writer indicate the difference between action and dialogue in a script?

9. Where does the character's name go on a script?

10. In the sample script, where did the script writer place the transition shots of the camera?

11. What is the purpose of the information in parentheses?

Compare your responses with those in the Appendix, Section 2: Activity 3.


It's important to be aware that although all video scripts provide similar information, there is no single, universally accepted video-script format. There are many different formats that can be used for a video script.

12. The storyboard helps the production of a video by enabling you to "visualize" the script's important scenes.

    a. What is included in the text under the small picture?
    b. Why is this information essential to a storyboard?

Compare your responses with those in the Appendix, Section 2: Activity 3.

In this activity, you've discovered the importance of the storyboard and the video script when planning and successfully executing a video production. Before you begin recording your video, however, you still need to develop one very important skill—video editing. The next activity will introduce you to editing basics.

ACTIVITY 4

Video Editing

You were introduced to editing in Activity 1. Now you'll discover how it's done.

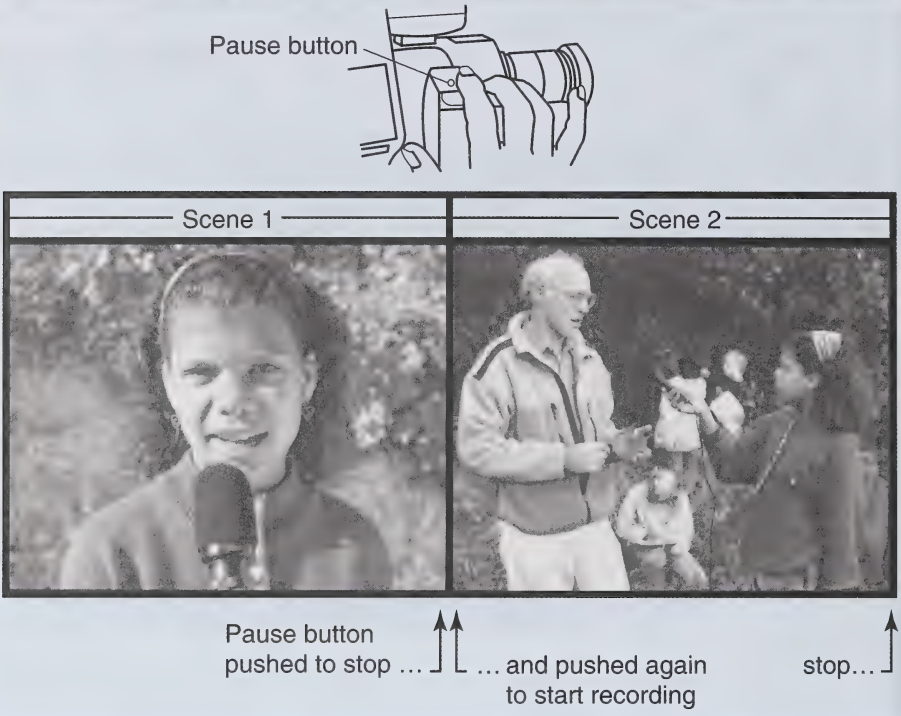
Editing is the art of selecting the parts of scenes, the order of scenes, and the transitions between scenes that best tell your story...

Basically, there are two ways to edit the pictures and sounds into a finished video production: in the camera and electronically cutting and pasting.

In the Camera

This method ensures the best possible picture and sound quality. It is tricky to do well, because you can't change your mind about it later. In-the-camera editing begins with preproduction planning. If you know what scenes you are going to shoot and what's going to happen within those scenes, you can determine what you want to record and in what order. You *must* shoot the scenes in their chronological order. Rehearsing scenes is an excellent way of knowing what's going to happen before you "roll tape." It's also a good way for everyone to make suggestions for improving the scene.

While shooting, you edit by deciding when to end a scene. This is done by pressing the pause button on the camcorder. You decide when the next scene should begin by pressing the pause button again. Before pressing the pause button, you can do one of the transitional effects—if appropriate—such as...fade-in/out shots. It helps to anticipate what's going to happen before it actually does. That, and practice, will help you get the hang of in-the-camera editing...



Electronic Cutting and Pasting

The other kind of editing you can do is electronic cutting and pasting. It is much more complicated than in-the-camera editing, because you need to use at least two VCRs, preferably three, and specialized editing equipment. Three VCRs allow you to do "assemble" editing. Using electronic cutting and pasting also results in poor picture and sound quality, because you will be dubbing, or copying, your original recording onto another videotape. Any time you make a dub of a videotape, the quality of the copy is diminished.

The finished production will be created on the VCR that is recording. By stopping and starting both VCRs, you can trim unwanted action from scenes and even change the order of scenes.

High-Tech Editing

Editing techniques and equipment for camcorder productions are becoming more sophisticated all the time. Technologies continue to emerge, making it easy to give your production a professional look. Video and computers can be used together by connecting your camcorder to a computer with a cable and a *video digitizer*. Some computer programs will let you superimpose graphics, titles, or animation onto a video image.

[1] Perry Schwartz, *How to Make a Video* (Minneapolis: Lerner Publications Company, 1991), 63–64. Adapted by permission.
[2] Perry Schwartz, *How to Make a Video* (Minneapolis: Lerner Publications Company, 1991), 67. Adapted by permission.

1. What does the term "editing" mean?

2. What are the two ways in which a video can be edited?

3. Why is in-the-camera editing the best method to use?

4. How is in-the-camera editing done? Identify at least four things that you must do to be successful.

5. How do you complete assemble editing?

6. What is the major problem with assemble editing?

Compare your responses with those in the Appendix, Section 2: Activity 4.

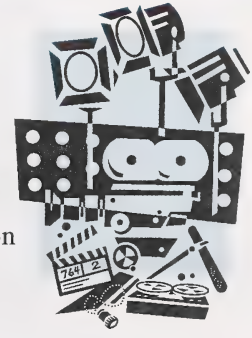
At this point, you've gained a great deal of basic theoretical knowledge about producing a video. You know about the many types of camera shots that you can use to tell your story in a particular way. You've become familiar with your camcorder's features and how to use them effectively. You discovered how to create a storyboard as well as a shooting script to guide your video production. You also know what's involved in in-the-camera editing and electronic editing. The next step is to apply all of this theoretical knowledge to the actual production of a short video that communicates a message to an audience. Let your creative juices flow!

FOLLOW-UP ACTIVITIES

If you had difficulty understanding the concepts in the activities, it's recommended that you do the Extra Help. If you have a clear understanding of the concepts, it's recommended that you do the Enrichment.

Extra Help

The information about composition that you studied in Section 1 applies not only to photographs but also to making videos. You must have a subject and be able to frame the subject properly if you're going to create an interesting shot. How you compose the scene determines what elements will capture the viewer's attention. This means you must take an active, yet careful, approach to the elements of composition before the shooting of the production begins.



Audio/Video Production Tips

- First, you should study what you're shooting. What is going to be the subject? Where should the eye look? You must examine all of the elements in the frame and decide which ones are important. Include only those elements that contribute to your shot and help to tell the visual story.
- Learn to find "voids" or negative patterns around your subject. These voids are the areas between the objects. They provide shape to the objects that you're recording, and they can be as interesting as your subject. Also, remember that a relatively clear background emphasizes your subject better than a cluttered one.
- Consider setting up props to add to your composition. Props can be used in the foreground or the background. Better yet, they can be added to enhance the story you are telling.
- A common mistake people make in composition is leaving too much space above the subject. That might make the space above the subject seem more important than the subject.
- When composing a close-up shot of a person, you should frame it to include not only the head but also the neck and the top of the shoulders.
- Consider the colour of your subject. If it's dark and is set against a dark background, it might be difficult to identify or even see the subject. Also, some colours are more noticeable than others and can be used as attention getters. Red is a good colour to use if you want to draw attention to an object or subject.
- Be aware of shapes. A row of boats lined along a dock can really enhance a setting and add colour variety.
- To eliminate lifeless shots of people, wait until they look away from the camcorder before you shoot. You want natural, not posed, shots.
- If your composition doesn't work, rearrange subjects or change camera position if possible.
- When doing hand-held shots,
  – flex your knees so your legs act like shock absorbers
  – lean against a wall, fence, tree, or other object—even another person
- When using your body as a dolly, hold the camcorder slightly off of your shoulder to minimize the bounce as you walk.

Other aspects of composition that are still important to remember are framing and point of view. These two aspects are important in composition because they can draw attention to your subject or enhance its importance.

Video differs from a still photograph in that video has motion. This means that the viewer's eyes will be drawn to whatever moves. You, therefore, must anticipate the subject's movements and be able to follow the subject from the beginning of the shot ot the end. How you treat the subject in the shot determines what the viewer "receives" or experiences. If you want to make your subject stand out, you may zoom in on it gradually or cut to a close-up of it.

In video composition, like photo composition, you require a subject and a way to frame that subject. You might try adding a few props to enhance your video production's story line. Furthermore, you also have to consider the background because it must enhance the subject, not detract from it. Lines and colours are important in framing your subject too, just as they are in photo composition. So, as you can see, video composition is very similar to photo composition. They require similar considerations when framing the subject.

1. Compose a list of things you must consider when framing the subject.

Compare your list with the one in the Appendix, Section 2: Extra Help.

Video composition is important, of course; but in order to achieve the right composition, a camcorder operator needs to understand perspective, or point of view. Perspective depends on lens settings and the position of the subject. Three basic camera shots (WS, MCS, and CU) can affect how the subject is perceived by the viewer. A CU focuses more attention on the subject; an MCS adds background and other details to the subject or scene; and a WS adds even more background to the picture. This means that camera shots and angles greatly affect the mood and atmosphere of your video.

2. Complete the following statements by filling in the blanks. **Note:** Each blank may represent more than one word.

   a. Perspective depends on _____ and _____.

   b. The three basic camera shots are _____, _____, and _____.

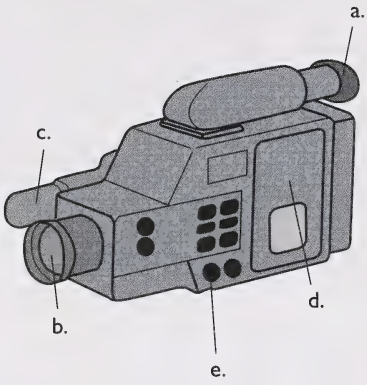
   c. Camera shots and angles affect _____ and _____.

Compare your responses with those in the Appendix, Section 2: Extra Help.

The camcorder's most important features are the viewfinder, zoom lens, focus ring, microphone, and its controls. The camcorder's controls allow the operator to adjust the focal length, the iris, the shutter speed, and the sound level.

3. The following diagram is of a camcorder's basic features. Match each feature given with its corresponding letter.

- microphone
- viewfinder
- controls
- cassette compartment
- zoom lens



Compare your responses with those in the Appendix, Section 2: Extra Help.

Knowing the camcorder's features is important, but you must also be aware of the three steps of video production planning.

- identifying a topic and developing a rough outline
- producing a storyboard
- writing a script

These steps are essential because planning is the most important stage in producing a video. The better planned a production is, the easier it will be to film the production. Also, it will be easier to edit in the end.

4. a. Identify the three steps of video production planning.

   b. Planning is important because it makes _____ and _____ easier.

Compare your responses with those in the Appendix, Section 2: Extra Help.

There are two methods of editing a video production: in-the-camera editing and electronic editing. In-the-camera editing ensures better picture and sound quality; but it requires the production to be well planned out in advance and the scenes to be shot in chronological order. Electronic editing involves electronically cutting and pasting a video by using two or three VCRs; it is also called assemble editing. Electronic editing permits the video to be trimmed and assembled in a different order than originally intended; however, it does lower picture and sound quality when the original is transferred to another videotape.

5. a. What are the two editing methods that can be used?
   b. What is the advantage of the first method?
   c. What is the advantage of the second method?
   d. Which method is better? Why?

Compare your responses with those in the Appendix, Section 2: Extra Help.

Enrichment

Do one or more of the following.

1. Before shooting your own video production for your Section 2 assignment, you should practise operating your camcorder.

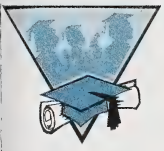
   Try each of the following exercises.

   - Find a subject, and frame it. Use as many different camera shots and angles as you possibly can so that you can see the difference between each type of shot.

   - After trying different camera shots and angles, become familiar with the camcorder's controls. Practise using the focus ring, the iris, aperture settings, auto focus, shutter and sound control, and the record and playback features.

   - Next, practise using different camera stabilizers. Try using a tripod or a unipod. Even try out a dolly. After using camera stabilizers, try some hand-held shots. Compare how the different methods work for you.

Careers



2. Many people want to hire a videographer to videotape important events, like weddings and graduations. Look up a photography studio in your local telephone book or the Yellow Pages. See if you can locate studio ads that offer this service.

   Visit a business that employs a professional videographer, and interview the videographer to learn more about video production and editing. Ask him or her to provide you with some suggestions with regards to either camera operation or editing. Record these suggestions in a written list.

   OR

   Visit a business that employs a professional videographer, and ask the videographer to demonstrate how to operate the camcorder or to edit a video. After the demonstration, try to complete the tasks shown to you.

For helpful comments, refer to the Appendix, Section 2: Enrichment.

Use the Internet to find more information about making good videos. Use the search term *videography*. One useful site that you might like to explore is as follows:

http://edweb.sdsu.edu/edweb_folder/EET/Basic_Videography: Basic_Videography.html

CONCLUSION

So, you have a camcorder. You've learned how to use it like a pro. Guess who'll be doing all of the videoing at the next fun-filled gathering of the gang? If your friends treat you with the proper respect, maybe, just maybe, you'll give them some small parts in your next multi-million-dollar production. Steven Spielberg, move over!

In Section 2, you studied video composition, specifically camera shots and angles. You also studied the camcorder's features in order to be able to operate the camera. Lastly, you learned the three steps in video production planning and two different methods of video editing. You're now ready to begin your own video production!

ASSIGNMENT

Turn to your Assignment Booklet and do the assignment for Section 2.

SECTION 3

A Print Message

CONSIDER the printed products you see every day. Everything, from a label of a grocery item to an ad in a magazine, involves graphic arts design. Graphic arts is an in-depth field that involves printing both text (written messages) and pictures (photos or graphics). Together, the text and pictures communicate a message.

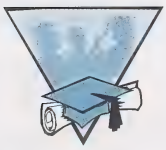
As a graphic arts designer, you're relaying a message to a reader. You're responsible for creating both the written message and the visual form the graphic arts design will take. In fact, you will decide what message is to be presented (idea), who will receive the message (audience), and how the message will be presented (layout).

In this section, you'll learn the elements of a printed message and the design elements necessary to produce a print message. You'll also examine layout development and how to apply it to your graphic arts design. In the end, you should be able to produce a polished, final print message of your own design.

ACTIVITY 1

Characteristics of a Print Message

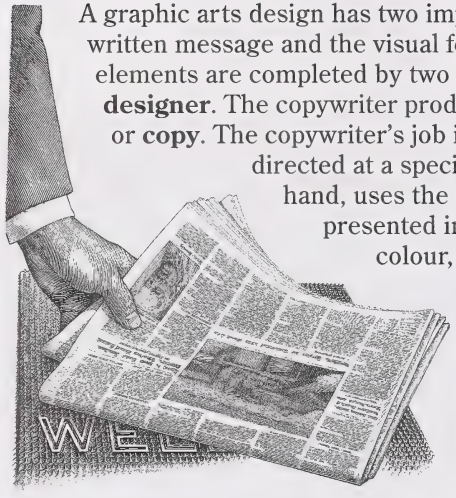
Careers



copywriter: *a person who writes the text message in a printed piece*

designer: *a person responsible for the layout of a printed piece*

copy: *the text message in a printed piece*



A graphic arts design has two important communication elements: the written message and the visual form. Usually, these two communication elements are completed by two different people: the **copywriter** and the **designer**. The copywriter produces a clear and concise written message or **copy**. The copywriter's job is to create a written message that is directed at a specific audience. The designer, on the other hand, uses the copy to determine what message is to be presented in a visual form. The designer must compile colour, typeface, and illustrations and/or photographs that reflect the written message or copy. The designer must also produce thumbnail sketches, a rough layout, and a comprehensive layout of the design as he or she goes through each stage of the design process.

In this section, you'll be both the copywriter and the designer. Before you can begin creating your own graphic arts production, however, you need to examine the elements of a printed message and what design principles must be followed to produce a successful printed message. You'll also have to learn about layout development in order to complete the graphic arts design.

The Four Elements of a Print Message

Layout

layout: *the arrangement of the elements in a printed piece*

Layout is the overall appearance of a print message. In layout, a designer is concerned with the arrangement of details. He or she must consider where to put the copy, illustrations and/or photographs, and the title or other headings. Just like the photographer and the videographer, a designer is concerned with composition. Composition, or—as graphic arts designers call it—layout, must be clear and concise, yet interesting enough to capture the interest of the reader.

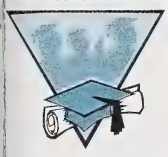
Layout is also affected by colour, typography, and illustrations and/or photographs. The designer is also concerned with the arrangement of these elements in the layout.

Colour

All print messages have at least two colours: the colour of the paper and the colour of the ink. Colours found in the graphic arts design should have harmony. In other words, they should look like they belong together. That is why designers often select colours of similar tints or tones, like pastels.

Typography

Careers



typography: *the art of effectively using type to convey a message*

display type: *large letter sizes used for headings*

body copy: *small letter sizes*

typeface: *a specific type design*

Typography is the art of effectively using type to convey a message. A person who is highly skilled in this technique is called a *typographer*.

Special terms are used for letters in graphic arts. Capital letters are also known as *upper case* letters. Small letters are known as *lower case* letters. Large letter sizes that are used to attract attention are called headlines or **display type**. Small letter sizes are called text or **body copy**.

Typeface classifications. A **typeface** is a specific type design. There are thousands of typefaces that can be placed in six general classifications. These include

- Serif
- Sans serif
- Square serif
- Script
- Old English
- Novelty

[1]

TYPEFACE CLASSIFICATION

SERIF

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 1234567890
1234567890
$¢.,:;!?&“ ”( )[ ]%/— -*§†£fifl

SANS SERIF

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 1234567890
1234567890
$¢.,:;!?&“ ”( )[ ]%/— -*§†£fifl

[1] Charles D. Johnson, *Communication Systems* (Tinley Park, IL: The Goodheart-Wilcox Co., Inc., 1992), 217. Reprinted by permission.

SQUARE SERIF

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 1234567890
1234567890
$¢.,:;!?&" " ( )[ ] %/— -* § † £ fi fl

SCRIPT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 1234567890
1234567890
$¢.,:;!?&" " ( )[ ] %/— - § † £ fi fl*

OLD ENGLISH

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 1234567890
1234567890
$¢.,:;!?&" " ( )[ ] %/— -* § † £ fi fl

NOVELTY

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 1234567890
1234567890
$.,:;!?&" " ( )[ ] %/-#+=

Serif type is also known as *Roman*. This type has serifs that are thin strokes, usually at the ends of letters. This type is very legible, and it is used for a variety of publications, including books and magazines. It can be used as a headline or text.

Sans serif type has a clean design and is also very legible. The word, "sans," is French for "without." Thus, sans serif means a style without serifs. This style is used for a variety of publications. It works well as a headline or text.

Square serif type is like serif. However, the serifs are blocks. Square serif can capture attention, but it is not as easy to read as the serif or sans serif type styles. This is why the square serif type style is primarily used in headlines and in advertisements.

Script type resembles handwriting. This gives it a warm, personal image. Some script styles have joining letters and some do not. It is almost never set in all upper case letters. This style is popular for announcements and advertising.

Old English type is also known as *Text*. The style, which is very ornate, is a copy of the style used by scribes to write books. The letters have extra strokes for ornamentation. Old English should never be used in all upper case because it is difficult to read. This style provides a formal appearance to the printed product. It is used for invitations, announcements, and advertising.

Novelty type is a category for those typefaces that do not fit in the other five categories. These are unusual and decorative type designs. Large companies often have a novelty typeface developed to represent themselves or their products and services. Advertising is the major use for these typefaces.

After a general typeface category is determined to be best for the message, a specific typeface must be chosen. For example, Times Roman and English Times are both serif types, but each is a different typeface.

Typefaces are further defined by style. Typical styles include italic and bold. All of the variations of one typeface are know as a family.

font: *specific typeface, style, and size; in electronic publishing, font means the same as typeface*

Font may have several meanings. It was originally used to mean a specific typeface, style, and size. An example would be 10 **point** Bodoni bold. However, in electronic publishing systems, font sometimes means the same thing as typeface. In this case, you might have a Times Roman font. When you hear this term, be sure to find out which way it is being used.

point: *the unit of measure for type size*

Type size. When a typeface has been chosen for a printed piece, then a specific size is determined.[1]

type size: *the size of a typeface measured in units called points*

Print size is measured in units called points. Here are examples of text in various point sizes.

This is 8 point type.

This is 10 point type.

This is 11 point type.

This is 12 point type.

This is 14 point type.

This is 24 point type.

This is 36 point type.

Note: The actual measurement of point sizes might vary slightly from one typeface to another. For example, **12 point Times** is not exactly the same size as **12 point Helvetica**.

[1] Charles D. Johnson, *Communication Systems* (Tinley Park, IL: The Goodheart-Willcox Co., Inc., 1992), 217–219. Reprinted by permission.

For each of the following multiple-choice questions, choose the response that **best** completes the statement.

1. Serif type is also know as

   A. font
   B. print
   C. text
   D. Roman

2. Sans serif type means a style

   A. used in France
   B. un upper case
   C. without serif
   D. that is very ornate

3. Square serif type has serifs that are

   A. blocks
   B. missing
   C. exaggerated
   D. thick

4. Script type resembles

   A. typewriter type
   B. handwriting
   C. uppercase
   D. square serif

5. Old English type is also known as _____ and is very ornate.

   A. Germanix type
   B. Old Norse print
   C. Text
   D. British font

6. Novelty type is a category for those typefaces that do not fit the other categories. These are _____ type designs.

   A. weird
   B. unusual and decorative
   C. hard-to-read
   D. colourful

7. Font means, in electronic publishing systems, the same as

   A. text
   B. print
   C. type size
   D. typeface

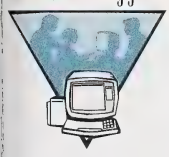
8. The type size of a typeface is measured in units called

   A. picas
   B. millimetres
   C. points
   D. typesize

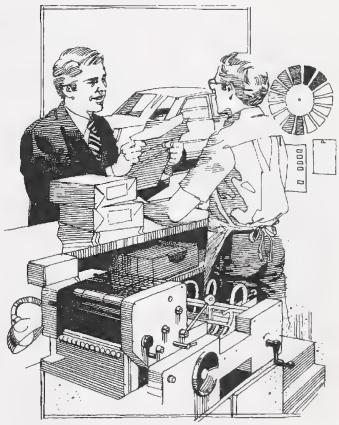
Compare your responses with those in the Appendix, Section 3: Activity 1.

Stock

Technology



stock: *the paper on which a message is printed*



Stock refers to the paper that the material is printed on. A designer chooses the best stock for a production by analysing the appearance, texture, strength, printing brilliance, and printability of the stock. Because most of your work will be done on computer, your choice of paper is limited to the type of paper your computer's printer can use.

Design Principles

In the discussion of design principles that follows, the word *piece* refers to a work of visual communication using text and graphics.

design principles: *seven conceptual tools—proportion, balance, contrast, rhythm, white space, unity, and harmony—used to envision the layout of elements*

element: *any of various parts of a printed piece, which include text, typeface, graphics, ruling, borders, ornaments, symbols, screens, and colour*

Design principles are tools that the designer uses to visualize the layout of **elements** in a printed piece. Elements of a printed piece include such things as text, typeface, graphics, ruling, borders, ornaments, symbols, screens, and colour. Design principles help the designer make effective choices in terms of the size and shape of a piece, eye appeal of the copy, and the overall look and mood conveyed by the piece. The seven design principles are proportion, balance, contrast, rhythm, white space, unity, and harmony.

Proportion

proportion: *the shape of a printed piece and the size of the elements*

printed piece: *the final form of a print message*

Proportion involves taking into consideration both the shape of a **printed piece** and the size of the elements. The shape of a piece is normally rectangular and is oriented either vertically (portrait) or horizontally (landscape). Triangles, squares, and curved shapes are also used; however, a rectangular shape tends to achieve better eye movement.

Eye movement is a term that describes the action of the eye as it follows the written message on a printed piece. A well designed piece will optimize eye movement so that the reader is brought from the top of the page to the bottom. It's the goal of all written communication to "hook" the reader so that she or he will be interested in reading—and, thereby, absorbing—the whole message.

The size of the elements should b proportional to the shape of the printe piece as well as the importance of th message. The elements should also b proportional to each other.

The size of the elements is also an important part of proportion. Designers must consider not only the importance of each element to the message but also the size of each element in relation to all of the other elements. The elements in a piece should flow easily from one size to another. Elements should also be proportional to the size of the printed piece.

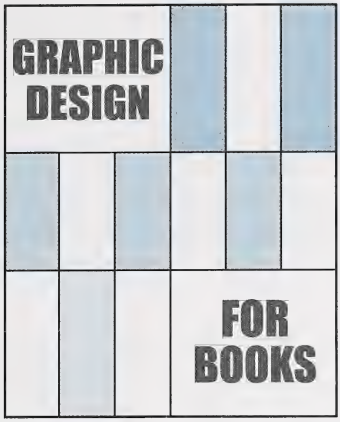
Balance

balance: *the placement of elements in a printed piece*

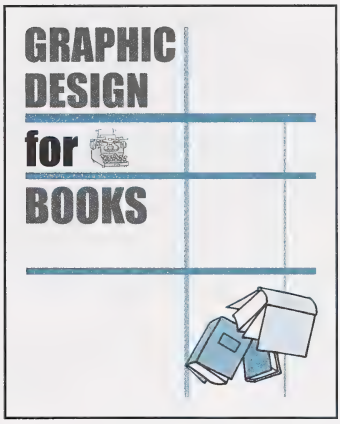
Balance refers to the placement of elements on a printed piece. There are two forms of balance: formal and informal.

Formal balance involves arranging elements in a symmetrical fashion. The piece is divided horizontally or vertically and elements are positioned so that elements of equal size or importance are in balance with each other. Formal balance gives a piece a very structured look. However, because formal balance tends to make eye movement difficult, it should be used with caution.

Informal balance involves the asymmetrical arrangement of elements. The piece is **not** divided horizontally or vertically. The elements often look like they're out of balance. Informal balance brings a very casual look to a printed piece, and it tends to promote eye movement. Informal balance is used a great deal in advertisements. Informal balance should not be used when a more structured look is required for a printed piece.



Formal Balance



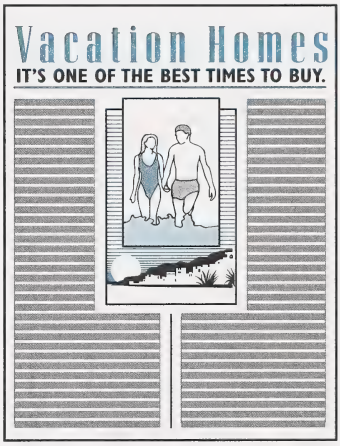
Informal Balance

Formal balance creates a very structured look, but eye movement is difficult. Informal balance creates a warmer, more casual look and allows freedom of eye movement.

Contrast

contrast: *the use of an element to create interest in a printed piece*

Contrast involves using an element to make a printed piece look more interesting. Using the same type size for column after column of text and using the same colour of ink for the entire piece can cause eye fatigue. Not only that, the printed piece will also look very boring. It probably wouldn't be able to entice a reader to begin reading it, let alone finish reading it. Contrast (interest) is added to a piece by using various typestyles and sizes, borders, ornaments, screens, and images. Images can be in the form of illustrations (line drawings) and photographs (halftones).



Contrast makes a printed piece more interesting. Contrast can be added by using such things as colour, borders, and images and by varying type sizes and typestyles.

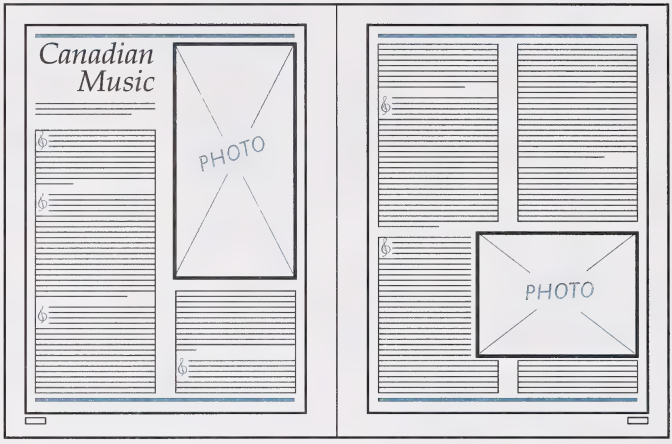
Using colour as contrast draws the reader's attention to the printed piece. It can also make the piece look more appealing. When multiple colours are used, the designer chooses similar values of colour. The *value of colour* is the lightness or darkness of a colour. Another consideration is the brightness of the colours. Bright colours are very effective at capturing the reader's attention, but they might also be very distracting if they're not used carefully. Dull colours can be used for background colour, but they should not be used for important elements in a printed piece. Dull colours are not very effective at drawing the reader's attention to important elements.

Designers must be careful when using contrast. Too much contrast can cause the elements of a printed piece to clash—to compete with each other for the reader's attention. Situations in which elements clash must be avoided because they interfere with the reader's ability to comprehend the message. When too little contrast is used, the reader becomes bored easily. Boredom, like clashing elements, is a communication barrier that prevents the message from being conveyed effectively.

Rhythm

rhythm: *using an element repeatedly throughout a printed piece to encourage eye movement*

Rhythm involves using a particular element repeatedly throughout a printed piece. Rhythm tends to encourage eye movement, because as the eye scans the page, it seeks out elements similar to ones that it has already encountered. By taking advantage of the eye's tendency to search for similar elements, rhythm can be used selectively to draw the eye from the top of a page to the bottom—ensuring that the reader absorbs the entire message. Some of the elements that can be used to create rhythm in a printed piece include symbols, selected typestyles, ruling, and colour.



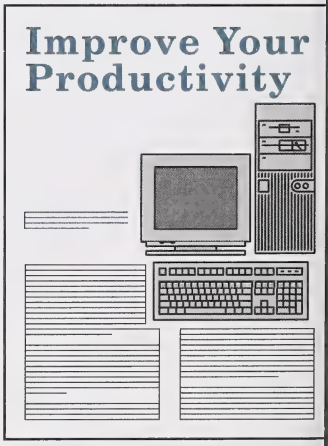
Rhythm helps guide the reader's eye over the printed piece as the eye searches for similar elements.

White Space

white space: *the area of a printed piece that doesn't contain any visual information*

White space is the area of a printed piece that doesn't contain any visual information. It's important to note that "white space" is not necessarily always white. It can be any colour. It is the colour of the background upon which the various elements are placed.

Of all of the design principles, white space is the most commonly misused. Many people believe that white space is wasteful. They feel that any space that is available should be used. This mistaken belief will result in a printed piece that causes eye fatigue and easily loses the reader's interest. The lack of sufficient white space in a printed piece is a serious communication barrier.



White space contains no visual information. It allows readers to absorb information before continuing on to another pat of the page.

White space is important in a printed piece because it separates elements in order to give each element more impact. White space also creates "breathing space," allowing the reader to absorb the information before continuing.

White space loosens up a printed piece, making it less intimidating and more interesting. A page crammed full of text and other elements might seem to be an efficient and cost-efficient way to present information, but it might look so oppressive and uninteresting that no one will bother to read it.

Unity

unity: *the relation of the printed piece to the whole*

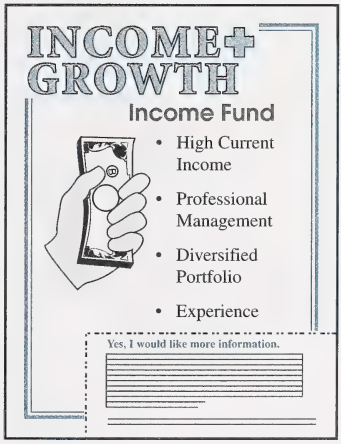
Unity is a term that describes the relationship of the printed piece to the whole. The *whole* refers to all of the elements that need to work together in order to make a particular printed piece successful. The elements of the whole can include such things as size, dimensions, overall design, and the way in which the printed piece is intended to be used.

For example, if a designer is creating a business card, the whole is both the company being represented and the physical element in which the card will be placed—such as a wallet or business card holder. If the business card will not fit inside a wallet or card holder, it might become lost. If it is lost, then it won't achieve its purpose, which is to promote the company and make contact with the company easier. If the company logo (the easily recognizable symbol representing a company) is inaccurate or distorted, the ability of the business card to communicate its message is reduced or lost. The cause of these communication problems is a loss of unity.

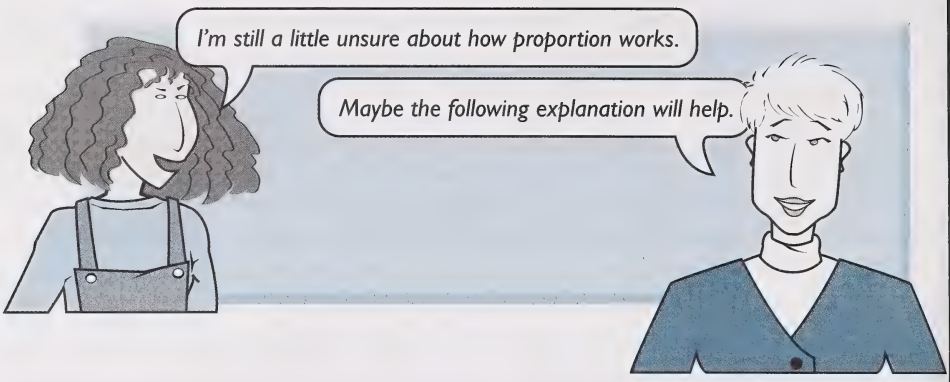
Harmony

harmony: *the result of the design principles working together*

Harmony is the result of design principles working together in a way that enhances the communication of the message in a printed piece. When the layout of a piece has a pleasing appearance and effectively communicates the message, it is said to have harmony.



Harmony is achieved when design principles work together to enhance the ability of a printed piece to communicate the intended message.



Suppose you want to use a standard, letter-sized piece of paper for your printed communication; it makes little sense to have your printed message and the graphic take up only 25% of that space. The orientation of the piece is also important. If this rectangular piece of paper is to be oriented vertically, orienting the printed message horizontally might leave too much white space at the top and bottom of the paper. On the other hand, the elements you want to use can't be too large to be arranged on the piece of paper that you're using. The designer has to arrange the elements—the copy, headings, graphics, and so on—so that they fit on the page and to make sure that one element doesn't overpower other important elements. The designer has to consider the size and position of each of the elements so that the proper emphasis is placed on each element to convey the desired message. Without proper proportion, a printed piece will not be able to effectively communicate the message you want to convey.

9. What two things does the visual designer need to keep in mind when considering the proportion of a printed piece?

10. What is meant by the term balance?

11. There are two kinds of balance: formal and informal.

    a. What does formal balance involve?
    b. What does informal balance involve?

12. Contrast is a design principle used to add interest to a printed piece. List the eight things that designers can add to a printed piece that would help make it look more interesting and appealing.

13. What advantage is there in using colour in a printed piece?

14. Too much contrast or the improper use of colour can cause elements to clash. When elements in a printed piece clash, what does that mean?

15. What is rhythm?

16. What is white space?

17. Why is white space important to a printed piece?

18. What does it mean when someone says that a printed piece has harmony?

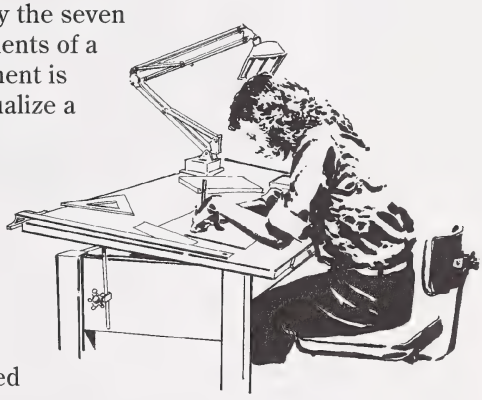
Compare your responses with those in the Appendix, Section 3: Activity 1.

Now that you've completed Activity 1, you should be able to recognize the elements of a printed message and the seven principles of design. These elements and principles will give you the background necessary for you to go onto the next stage, which involves layout development.

ACTIVITY 2

Print Layout

Layout development requires you to apply the seven principles of design and identify the elements of a printed message. In fact, layout development is the process that the designer uses to visualize a product in its final printed form.

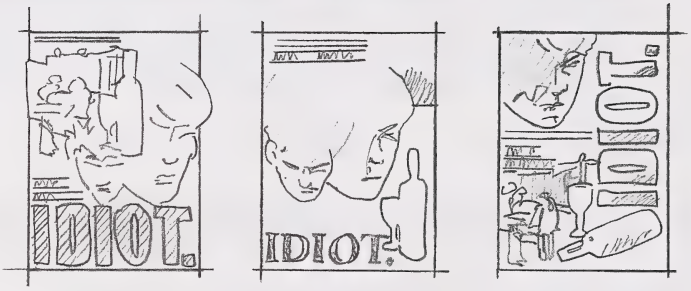


There are three stages in layout development: thumbnail sketches, a rough outline, and a comprehensive layout. All three stages are planned and used for the production process. The stages are important because each one helps to develop a layout for a well-planned printed piece.

Thumbnail Sketches

thumbnail sketch: *a small, but proportional, rough drawing of the layout that allows the designer to visualize the printed piece*

Thumbnail sketches are small, but proportional, drawings of the layout for a job. These sketches are completed quickly by the designer to visualize the final look of the printed piece. It's done without detail, but all elements are included.

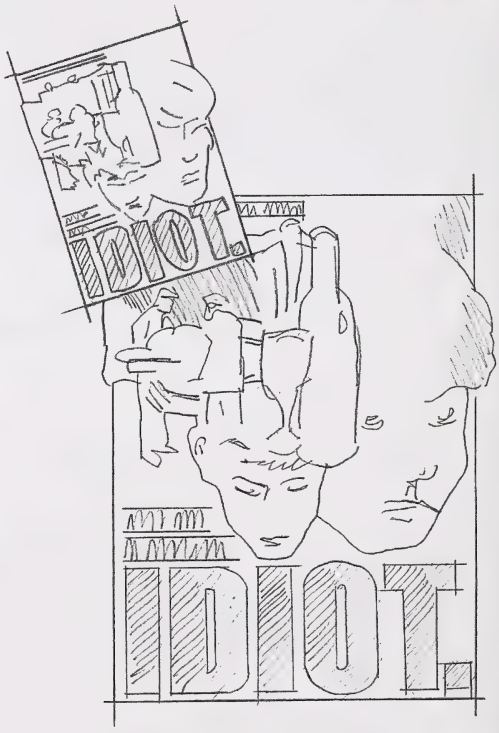


Thumbnail sketches allow the designer to experiment with the position and proportion of the various elements in order to arrive at the most pleasing and effective arrangement.

A Rough Layout

rough layout: *a full-size pencil drawing of a printed piece*

After the thumbnail sketches are done, a **rough layout** is completed. Rough layouts are full-size pencil drawings of the printed piece. Using the thumbnail sketches as guides, the designer draws all typed text and the art elements. The completed rough layout is used to finalize size and position of the elements before the comprehensive layout is started.

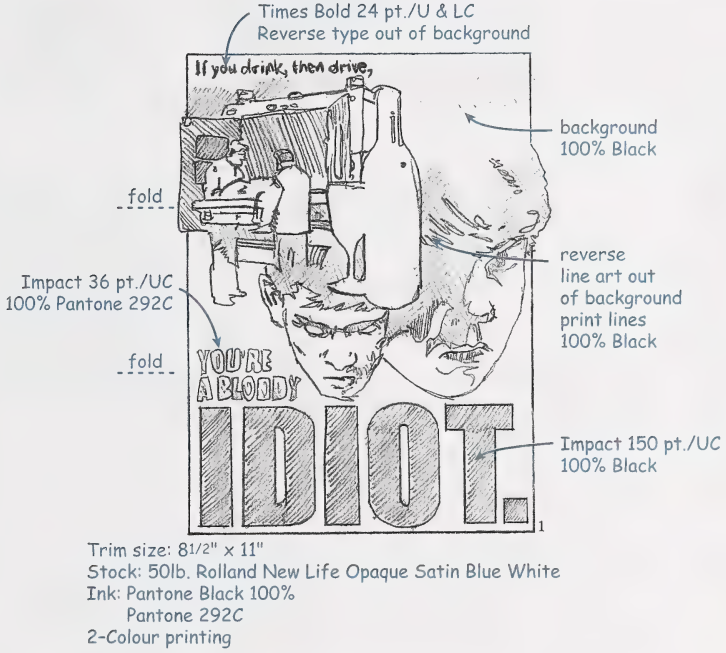


The rough layout is the same size as the final piece. It allows the designer to visualize the final product. The designer will often reconsider the proportion and position of the elements at this point.

Comprehensive Layouts

comprehensive layout: *the final, full-size, full-colour rendition of a printed piece*

Comprehensive layouts are final renditions of the printed piece in full size and full colour. The comprehensive layout is made to look as much like the final copy as possible. At this stage, all information is given. Type sizes and type styles are indicated. Illustrations, photographs, stock, ink, and other elements that are specific to the printed piece are shown. Lastly, this layout serves as the detailed plan for the final printed piece to be taken from.



The comprehensive layout allows the designer and the client to have a very good idea about the look of the final product. The comprehensive layout is full size and inlcudes colour. A tissue overlay provides information about such things as typeface, type sizes, and colour.

You've just examined the three stages in layout development. Now you're ready to do the following questions.

1. Explain the major differences the three stages in layout development.

2. Explain why you think a designer must go through such a detailed process to create a printed piece.

Compare your responses with those in the Appendix, Section 3: Activity 2.

[1] Slogan, Apple Box Productions/WIC, n.d. Reprinted by permission.

Right now you might be wondering how you're going to be able to complete the layout-development process. You might even be asking, "What can I use to get this done?" Like photographers and videographers, a designer needs to get the job done.

Tools of the Trade

Designers need tools for each stage of layout development. At the thumbnail-sketch and rough-layout stages, the designer needs basic tools, like paper (stock) and pencils. At the comprehensive-layout stage and the final stage, however, the designer requires more tools and more sophisticated tools.

Read through the following table to see what tools will be necessary for both the comprehensive layout and the final printed piece.

TOOLS

Comprehensive Layout	Final Product
thumbnail	comprehensive layout
paper (stock)	paper (stock)
pencils (lead and coloured)	computer and printer
stencils*	computer programs†
access to different typefaces	actual drawings or photos
samples of drawings or photos	coloured pencils*
ruler(s)	ruler(s)

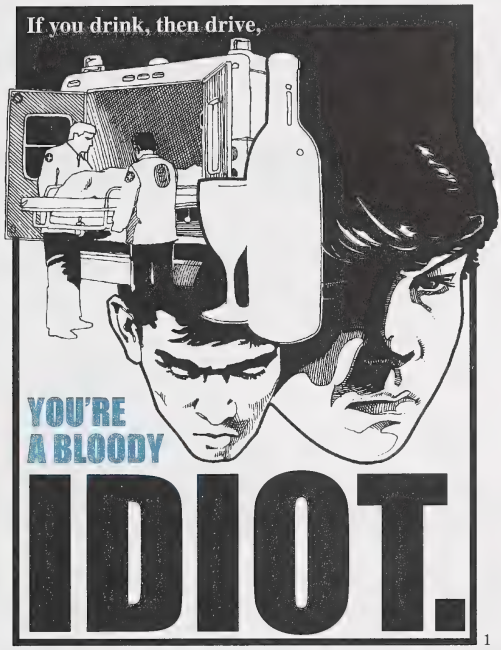
* These items may be necessary if you don't have a colour printer and/or computer.

† Computer programs are varied, but many have drawing and designing capabilities.

If you don't have access to a computer, you may use a typewriter for completing the text and stencils for the headings and subheadings.

The aim of this section is to examine the elements of a printed piece and the seven principles of design, and understand and then try the three stages of layout development. It is not a computer training course. If you have computer background and you have access to a computer, use it! However, if you don't have access to a computer, you won't be penalized.

The Final Printed Piece or Message



[1]

Based on the comprehensive layout, you're able to produce the final copy of the printed piece. The final copy should look "professional." By professional, it is meant that your final copy should be polished and carefully done. Presentation is everything. Near the beginning of Section 3, it was said that many printed messages appear on everyday items (like a can), and that is true. These everyday items have printed messages on them, and these messages are of professional quality.

Even though your final product may not have the glossy stock or the high-quality photographs like a printed message in a magazine, your piece can still be done properly and neatly. When designing your product, you need to consider the elements of a printed piece and the seven principles of design, just as those printed messages in the magazines do. If you do that, you will find success.

3. At the thumbnail-sketch and rough-layout stages, what two basic tools does a designer need?

4. a. What stages require more tools and more-sophisticated tools?

   b. If you do not have access to a computer, what tools can you use instead of a computer?

5. What is meant by a "professional" look?

6. What two things must you consider when designing your own final product?

Compare your responses with those in the Appendix, Section 3: Activity 2.

In Activity 2, you examined the three stages of layout development. You also were made aware of what tools are needed to complete each stage of the layout-development process. Lastly, you have also considered what is meant by a "professional" final printed piece or message. Soon you will be able to create your own printed message.

[1] Slogan, Apple Box Productions/WIC, n.d. Reprinted by permission.

FOLLOW-UP ACTIVITIES

If you had difficulty understanding the concepts in the activities, it's recommended that you do the Extra Help. If you have a clear understanding of the concepts, it's recommended that you do the Enrichment.

Extra Help

Usually, two people design a print message: the copywriter produces the written message, and the designer produces the visual form that will reflect the written message.

In Activity 1, you examined the elements of a printed piece. The designer of a printed piece must consider layout, colour, typography, and stock. All of these are elements of a printed message. Layout concerns the arrangement of the elements of a printed piece. Colour is associated with what will capture the reader's attention, or with what is attractive. Colour is also an element that can be used to create rhythm. Typography is the art of using type copy, and stock refers to the material the printed message is copied onto in the final stage.

1. Identify the four elements of a printed message.

2. Match the four elements in question 1 to their proper meaning.

   a. helps create rhythm
   b. the paper used for the final copy
   c. means arrangement
   d. the art of using typeface

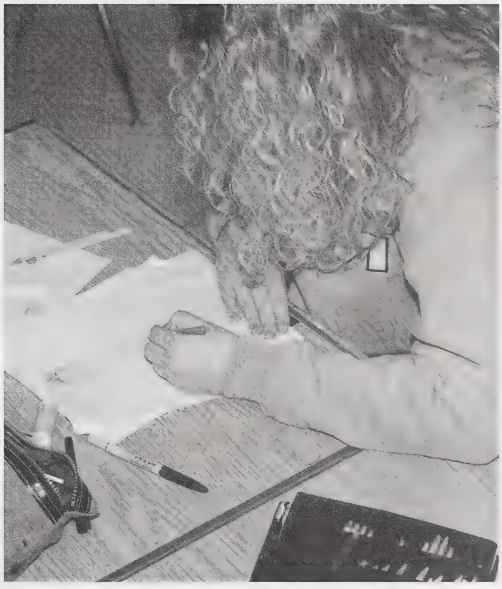
3. There are seven design principles covered in Activity 1. These seven design principles are as follows:

- proportion
- balance
- contrast
- rhythm
- white space
- unity
- harmony

Match the design principle to its meaning.

a. working together
b. various typefaces and other elements
c. considers the whole
d. placement
e. shape and size
f. contains no information
g. repeated use of an element

Compare your responses with those in the Appendix, Section 3: Extra Help.



Layout development, as explained in Activity 2, requires a designer to apply the seven design principles and identify the elements of a print message. The process that a designer uses to visualize a product in its final printed form is known as layout development.

There are three stages in layout development. These three stages are thumbnail sketches, a rough layout, and a comprehensive layout. Thumbnail sketches are small, but proportional, drawings of the layout for a printed piece. The next stage, a rough layout, uses the thumbnail sketches to create full-sized pencil drawings of a printed piece. A comprehensive layout is the final rendition of a printed piece in full size and full colour.

4. Define layout development.

5. List the three stages of layout development.

6. Explain what each stage involves.

Compare your responses with those in the Appendix, Section 3: Extra Help.

Every designer needs to use specific tools to create each stage of the layout-development process. Thumbnail sketches and rough layouts require simple tools, like paper and pencils. However, comprehensive layouts and final printed pieces require more tools, and these tools are usually more sophisticated. This difference makes sense, however, because comprehensive layouts and final printed pieces are more detailed products than the other two.

7. What tools are needed at the thumbnail sketches and rough-layout stages?

8. Why are the tools more sophisticated at the comprehensive and final printed piece stages?

Compare your responses with those in the Appendix, Section 3: Extra Help.

The final printed message must look professional. In order for it to look professional, the final product must be polished and carefully done. This means it must be done properly and neatly. The designer wants a professional-looking final product because the printed message must be clear, so that the reader understands the message. Not only that, the message must "capture" the reader's eye so that he or she remembers the message. Advertisers count on this fact in order to sell their products.

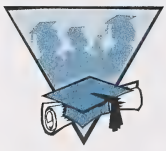
9. What is meant by a "professional" look?

10. Why does the designer want to achieve a professional look?

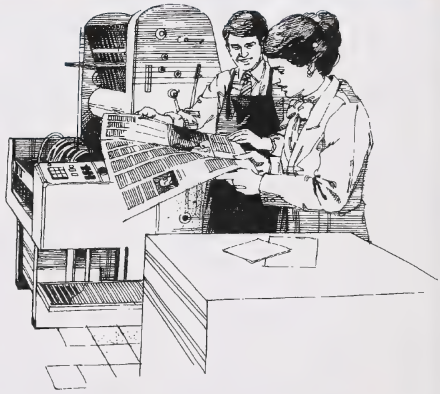
Compare your responses with those in the Appendix, Section 3: Extra Help.

Enrichment

Careers



Tour a local newspaper's place of business to see copywriters and designers in action. Contact your local newspaper, and ask if it would be possible to have a tour. Don't forget to introduce yourself and say exactly what you need to see while there. Many newspapers permit tours; so don't be shy. To them, it is good business to offer tours, especially if you're interested in a career in copywriting or design.



For helpful comments, refer to the Appendix, Section 3: Enrichment.

CONCLUSION

The next time you pick up a magazine, a colour brochure from a local business, or even a can of soup, consider all of the thought and planning that went into the way the text, graphics, and colour interact. To create the effective printed pieces, copywriters and designers work as a team.

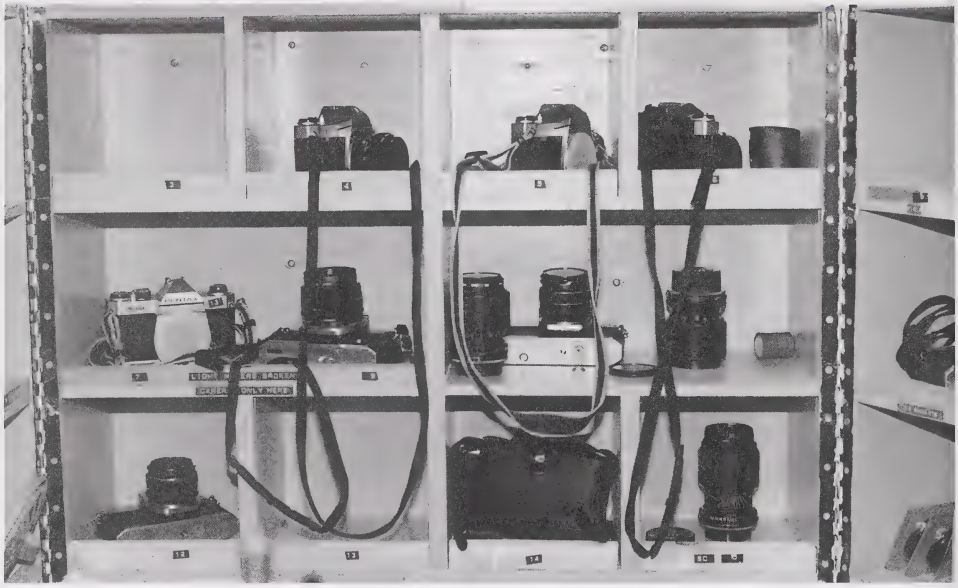
In Section 3, you examined the elements of a printed message and the seven principles of design. You also examined the three stages of layout development. Lastly, you learned what is meant by a professional final product before going on to complete your own final product.

You now know how to create printed pieces that will capture and hold a viewer's attention and effectively convey the message that you intended.

ASSIGNMENT

Turn to your Assignment Booklet and do the assignment for Section 3.

M • O • D • U • L • E S • U • M • M • A • R • Y



Open your eyes and look around. Visual messages are everywhere! Posters on the wall, photographs on your dresser, the newspapers and magazines next to the sofa, the food labels in the pantry, the shows on TV—even on that tube of toothpaste in the bathroom! There are visual messages everywhere you look.

In this module, you developed your skills in the following three areas of communication: photography, audio/video production, and print.

Media and You focused on the composition or layout of each communication method and the basic elements that make each method unique. It also covered the equipment needed to create photographs, videos, and print messages. More importantly, each section permitted you to communicate or express your ideas in different, yet equally effective, ways.

You've come a long way from being just a viewer to becoming a creator of effective visual messages.

COURSE SURVEY FOR MEDIA AND YOU (COM 1020)

After you have completed the assignments in this module, please fill out this questionnaire and mail it to the address given on the last page. This module is designed in a new distance learning format, so we are interested in your responses. Your constructive comments will be greatly appreciated, as future course revisions can then incorporate any necessary improvements.

Name _____ Age ❑ under 19 ❑ 19 to 40 ❑ over 40

Address _____ File No. _____

_____ Date _____

_____

Design

1. The Student Module Booklet contains a variety of self-assessed activities. Did you find it helpful to be able to check your work and have immediate feedback?

   ❑ Yes ❑ No If yes, explain.

   _____

   _____

   _____

2. Were the questions and directions easy to understand?

   ❑ Yes ❑ No If no, explain.

   _____

   _____

   _____

3. Each section contains Follow-up Activities. Which type of Follow-up Activity did you choose?

   ❑ mainly Extra Help
   ❑ mainly Enrichment
   ❑ a variety
   ❑ none

   Did you find these activities beneficial?

   ❑ Yes ❑ No If no, explain.

   _____

   _____

4. Did you understand what was expected in the Assignment Booklet?

   ❑ Yes ❑ No If no, explain.

   _____

   _____

5. The course materials were designed to be completed by students working independently at a distance. Were you always aware of what you had to do?

   ❑ Yes ❑ No If no, provide details.

   _____

   _____

6. This distance learning course may include an assortment of drawings, photographs, and charts.

   a. Did you find the visuals in this course helpful?

      ❑ Yes ❑ No Comment on the lines below.

      _____

      _____

   b. Did you find the variety of visuals in this course motivating?

      ❑ Yes ❑ No Comment on the lines below.

      _____

      _____

7. Suggestions for audiocassette, videocassette, and computer activities may have been included in the course. Did you complete these media activities?

❑ Yes ❑ No Comment on the lines below.

_____

_____

Only students enrolled in a Junior High course need to complete the following question.

8. The Student Module Booklet may have directed you to work with your learning facilitator. How well did you work as a team?

Student's comments: _____

_____

_____

_____

Learning facilitator's comments: _____

_____

_____

_____

Course Content

1. Was enough detailed information provided to help you learn the expected skills and objectives?

❑ Yes ❑ No Comment on the lines below.

_____

_____

2. Did you find the work load reasonable?

❑ Yes ❑ No If no, explain.

_____

_____

3. Did you have any difficulty with the reading level?

❑ Yes ❑ No Please comment.

4. How would you assess your general reading level?

❑ poor reader ❑ average reader ❑ good reader

5. Was the material presented clearly and with sufficient depth?

❑ Yes ❑ No If no, explain.

General

1. What did you like least about the course?

2. What did you like most about the course?

Additional Comments

Only students enrolled with the Alberta Distance Learning Centre need to complete the remaining questions.

1. Did you contact the Alberta Distance Learning Centre for help or information while doing your course?

   ❑ Yes ❑ No If yes, approximately how many times? _____

   Did you find the staff helpful?

   ❑ Yes ❑ No If no, explain.

   _____

   _____

2. Were you able to fax any of your assignment response pages?

   ❑ Yes ❑ No If yes, comment on the value of being able to do this.

   _____

   _____

3. If you mailed your assignment response pages, how long did it take for their return?

   _____

   _____

4. Was the feedback you received from your correspondence or distance learning teacher helpful?

   ❑ Yes ❑ No Please comment.

   _____

   _____

   _____

   _____

Thanks for taking the time to complete this questionnaire. Your feedback is important to us. Please return this questionnaire to the address on the right.

If you are enrolled at the Alberta Distance Learning Centre and will be mailing your Assignment Booklet to ADLC, you may return this questionnaire with the Assignment Booklet.

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APPENDIX

Glossary
Suggested Answers

Glossary

aerial shot: a shot taken from a crane, airplane, or helicopter

auto focus: a feature of many still cameras and camcorders that automatically focuses the lens

balance: the pleasing arrangement of the elements in a picture, also known as artistic balance; the placement of elements in a printed piece

body copy: small letter sizes

camcorder: a one-piece video camera and video recorder

camera angle: the angle at which the camera is pointed with respect to the subject: eye-level or from an angle below or above the subject

close-up shot (CU): a shot taken with the camera so close to the subject that only the subject's face can be seen

comprehensive layout: the final, full-size, full-colour rendition of a printed piece

contrast: the use of an element to create interest in a printed piece

copy: the text message in a printed piece

copywriter: a person who writes the text message in a printed piece

cut: a transition between two shots

cutaway: a shot inserted in a scene to show action at another location

designer: a person responsible for the layout of a printed piece

design principles: seven conceptual tools—proportion, balance, contrast, rhythm, white space, unity, and harmony—used to envision the layout of elements

detail shot: See extreme close-up shot

display type: large letter sizes used for headings

dissolve: the superimposition of a fade-out over a fade-in

dolly shot: a shot with the camera mounted on a platform with wheels which moves toward or away from the subject or action

editing: the deletion, addition, or rearrangement of material to create a desired order

editor: the person who determines the narrative structure of a film or video

element: anything present at a particular time and place that could be included in a photograph; anything that has been captured in a photograph; any of various parts of a printed piece, which include text, typeface, graphics, ruling, borders, ornaments, symbols, screens, and colour

establishing shot (ES): see extreme wide shot

extreme close-up shot (ECU): a very close close-up shot

extreme wide-angle shot (EWA): see extreme wide shot

extreme wide shot (EWS): a shot taken from a great distance that shows the general location of the scene that follows

eye-level shot: a shot taken with the camera at an even level with the subject

fade-in: a black screen gradually becomes bright

fade-out: the opposite of a fade-in

flat shot: see eye-level shot

focus ring: part of the lens assembly that can be adjusted to focus the image clearly

font: specific typeface, style, and size; in electronic publishing, font means the same as typeface

frame: to adjust the position and angle of the camera in order to compose the image within the boundaries of the viewfinder

full shot: see medium wide shot

gain: sound level

harmony: the result of the design principles working together

high-angle shot (HAS): a shot that looks down on the subject from a higher point of view

intent: the planned reason for doing something

iris: an adjustable opening that regulates the amount of light entering through a camera's lens

ISO(ASA) number: rating scale that gives a measure of film speed

As ISO numbers become larger, the film speed increases. ISO stands for International Standards Organization.

juxtaposition: putting two or more things side by side in order to emphasize their similarities or differences

layout: the arrangement of the elements in a printed piece

lens: a glass disc that focuses light into an image that can be recorded on film or an electronic medium

long shot (LS): see wide shot

low-angle shot (LAS): a shot taken from a position below the subject

medium close shot (MCU): a shot that shows the upper body of the subject

medium shot (MS): see medium close shot

medium wide shot (MWS): a shot that includes the subject's entire body

mood: the overall feeling produced in the viewer by a photograph or other piece of visual communication

pan shot: a shot in which the camera is moved either to the left or right

point: the unit of measure for type size

point of view: the position from which a photograph is taken

printed piece: the final form of a print message

proportion: the shape of a printed piece and the size of the elements

rhythm: using an element repeatedly throughout a printed piece to encourage eye movement

rough layout: a full-size pencil drawing of a printed piece

scene: a series of shots that take place in a single location or deal with a single action

script: see video script

sequence: several related scenes

shot: the continuous portion of an action captured on film or video

shutter: a device that controls the length of time a frame of film or videotape is exposed to light

shutter speed: the length of time, generally measured in fractions of a second, that the shutter is open

stock: the paper on which a message is printed

storyboard: thumbnail sketches and brief descriptions of the important scenes in a video production

subject: the main person, thing, or event captured by the photograph; the most important element in a photograph

take: a version of a shot

thumbnail sketch: a small, but proportional, rough drawing of the layout that allows the designer to visualize the printed piece

tilt shot: a shot in which the camera is tilted either up or down

tracking shot: a variation of the dolly shot, but the camera—either hand-held or mounted on tracks or a dolly—moves alongside the action

travelling shot: see tracking shot

trucking: see tracking shot

typeface: a specific type design

type size: the size of a typeface measured in units called points

typography: the art of effectively using type to convey a message

unity: the relation of the printed piece to the whole

video script: a detailed written description of the spoken text and visual and audio aspects of a video production

viewfinder: a lens or frame on a camera through which the photographer can see what will be in the picture

white balance: the electronic circuitry in a camcorder that ensures that colours look normal under various lighting conditions

white space: the area of a printed piece that doesn't contain any visual information

wide shot (WS): a shot that takes in the entire area of action

zoom lens: a lens whose focal length can be adjusted, thereby eliminating the need for a multitude of separate lenses

zoom shot: a shot using a special lens that brings the subject or action closer or farther away from the viewer as the shot is being recorded

Suggested Answers

Section 1: Activity 1

1. Answers will vary. In an informal survey, the following six basic characteristics were mentioned as describing a good photograph:

   - The image is in focus.
   - There are no obstructions, such as a finger or camera strap, in front of the lens.
   - Important details, such as a person's head, have not been unintentionally cut off.
   - There is an interesting or pleasing arrangement of people or things.
   - The photograph is not too light or too dark.
   - The camera was placed at an appropriate distance to capture all of the important details.

   Discuss your ideas with a partner or in a small group.

2. Photo 2 is better because it is in focus.

3. Photo 1 is better because you can see the whole scene. In photo 2, part of the picture is unintentionally blocked out by someone walking in front of the lens. Fingers and camera straps that block the lens ruin photographs, as do people or vehicles that unexpectedly pass before a photographer's lens.

4. Photo 1 is better because it has been properly framed and the most important elements are in the photograph. Inexperienced photographers are often frustrated by their tendency to cut off parts of people's bodies.

5. Photo 1 is better because it is obvious that the rings are an important part of the picture, since the rings themselves can be seen quite clearly. Photo 2 was taken from too far away; a viewer would probably not even know that the reason for taking the photograph was to show the rings.

6. Photo 2 is better because it is easier to recognize what the picture is about. Photo 1 is too dark; it's hard to see what is in the picture.

Section 1: Activity 2

1. a. In this photograph, the junkyard in the background is clearly not a desirable element and it detracts from the message that the photographer wants to convey.

   b. The photograph could be improved by taking the picture in a different location, moving in closer so that the car fills up the entire picture, or changing the point of view from which the photograph is taken so as to avoid having the junkyard in the picture.

2. a. It looks as if the coat rack is growing—like antlers—out of the person's head! This effect is quite humorous. The problem is that the photographer didn't intend for this photograph to be humorous. The coat rack is a distracting element that changes the mood of the photograph and detracts from the intended message. As a result, this photograph doesn't effectively fulfil its intended purpose.

   b. The photographer would have to take another picture of the person, taking better care to frame the photograph so as to remove unwanted elements.

3. Photo 1 is better than Photo 2 because the photographer framed Photo 1 so that the vertical and horizontal lines created by the pillar, poles, and buildings were parallel to the edges of the photograph. In Photo 1, the photographer displays an understanding of the viewer's expectation that elements that are normally perceived to be vertical will appear vertical in a photograph and that elements normally perceived as being horizontal will appear horizontal in a photograph. Photo 2 doesn't display this awareness; as a result, this photograph looks odd and will be viewed by many people as being unprofessional in its appearance.

4. Photo 2 is better because it displays an understanding of the viewer's expectation that elements that are normally perceived to be vertical will appear vertical in a photograph and that elements normally perceived as being horizontal will appear horizontal in a photograph.

5. a. The most obvious problem with this photograph's composition is that the people's heads have been cut off. Although there are enough details to guess that it's a picture of a young girl sitting on an adult's lap, it's impossible to recognize the subjects. The two people appear to be examining something in the adult's hands, but the object is not shown. There are too few details in the photograph to understand what is happening and why the photographer took the picture.

   b. The composition could have been improved by moving the camera back one or two steps, so that the people's heads were in the picture. Then it would have been possible to recognize the people—or at least make some inferences about their relationship, mood, or the nature of the activity they're engaged in. If the object that the two people are examining is important to the message of the photograph, the photographer should have made an effort to show it in the picture.

Section 1:Activity 3

1. a. Of the four photographs you've looked at, only Photo 4 has achieved good balance.

   b. The photographer deliberately left more room in front of the moving airplane than behind it so that it had space to "fly into."

      Had the photographer framed this picture so that the airplane's nose was close to the edge of the photograph, it would have left the viewer with an uncomfortable feeling. It would have appeared that the airplane was "crashing" into the edge of the page or some unseen barrier just outside of the frame.

2. Photos 1, 2, and 3 are not properly balanced.

   In Photo 1, the photographer should have left more space in front of the moving race car.
   In Photo 2, the photographer should have left more space for the girl to gaze into.
   In Photo 3, the photographer should have reduced the amount of space above the subject.

   If you had other ideas for improving the composition of these photographs, discuss them with a partner or in a small group.

Section 1:Activity 4

1. The intent of a photograph can be to

   - record actual people, objects, places, and events (historical, archival, documentary, etc.)
   - entertain
   - tell a story
   - create a mood (confusion, loneliness, warmth, calm, excitement, etc.)
   - evoke an emotional response (happiness, sorrow, anger, pity, etc.)
   - persuade (advertising, propaganda)

- instruct (educational material, how-to booklet, etc.)
- enhance other forms of communication

Depending on the photographer's intent, photographs—especially artistic or persuasive photographs—will often fulfil more than one purpose.

2. Answers will vary. Here is a list of some of the many questions that you could ask yourself about almost any photograph.

   - Who or what is the subject?
   - What thoughts or feelings do you feel when you view this photograph? Would other viewers get the same feeling?
   - What is the message of the photograph? What elements contribute to this message?
   - Is the message or meaning of this photograph universal? In other words, would the photograph convey the same message to most other viewers? Would most viewers experience the photograph in a similar way?
   - Where (indoors/outdoors, country, province, town, urban/rural/wilderness, park, home, school, office, factory, etc.) was this photograph taken?
   - How do you know where the photograph was taken? What elements in the photograph provide clues?
   - When (time of day, which season, year) was this photograph taken? What clues are there in the photograph that tell you when it was taken?
   - Where was the photographer standing in relation to the subject?
   - Why did the photographer choose to use this point of view?
   - What does this point of view contribute to the message of the photograph?
   - Has the photographer put emphasis (lighting, camera angle, amount of the frame taken up by the subject, etc.) on the subject? If so, how?
   - Why has the photographer taken this photograph? What message, mood, or emotion does the photographer want to convey through this photograph?
   - Has the photographer succeeded in communicating the intended meaning or message?

   Notice that there is a least one of each of the W5 (who, what, when, where, and why) and how questions in the previous list, as well as a few other types of questions. The more questions you ask and seek to answer, the closer you'll come to understanding the photograph's message and the photographer's intent. Keeping in mind the types of questions viewers ask themselves about photographs will enable you to compose photographs that clearly communicate the message that you intend.

3. Answers to questions 3.a. to 3.d. will vary. The answers provided here reflect the opinions of one viewer. You might agree or disagree with these opinions. Discuss your ideas with a partner or in a small group.

   a. This is a photograph of a father and daughter sharing a picnic lunch by the water's edge on a pleasant summer day. The feeling conveyed is one of peace, love, and enjoyment. A special moment has been caught on film.

b. The intent of the photographer might have been to record a special moment in the life of these two people. However, because the father is looking the other way, he's not easily recognizable. Maybe the identity of these people is less important than the mood of the picture. It's likely that the intent was simply to convey a feeling of warmth, calm, and affection.

c. Yes, the photographer's intent has been achieved because the photograph does convey a feeling of warmth, calm, and affection.

d. The photograph is an example of a good photograph. It's in focus and well lighted. Nothing obstructed the lens while the picture was taken. It's also well framed and has good balance. Even though you can't easily recognize the father, because of the point of view from which the photograph was taken, there are enough details to make this a meaningful photograph—not just to the father and daughter and their family, but also to any other viewer. It expresses a message that has universal appeal: the loving relationship between a parent and a child.

Section 1:Activity 5

1. a. There are many qualities that people like in a photograph. Here are a few of them. Unless there is a good reason for not doing so, people like photographs that are well framed, well balanced, well lighted, and in focus. If the picture is about someone they know, they want to be able to recognize them. People like photographs that have clear messages—in other words, photos that have been composed in a way that provides enough relevant details to clearly express a particular message. People also tend to enjoy photographs that tell a story, make them experience an emotion, or feed their imagination. Some people appreciate photographs that allow them to experience interesting colours, patterns, and shapes.

   b. Were you surprised at the qualities that other people liked about your photographs? Now that you know what other people like about your photographs, do you feel differently about your photographs than you did before? Has your opinion about your own photographic ability changed as a result of other people's remarks about your photographs?

2. The best way to know if you've achieved your intent is to ask viewers what they think the purpose was for taking the photograph. Sometimes you might be quite surprised at the responses you get. If your photographic techniques are good and your intuitions about how viewers will react are accurate, you'll probably find that many of your photographs will achieve your intent (at least to some degree). At other times, your viewers' comments will let you know that your intent has not been achieved. It's important to note, however, that you can fail completely in achieving your intent, but still have a photograph that has value and worth to the people who look at it.

3. Not all photographs tell a story; some simply record information about something. However, many photographs are deliberately created to tell a story. A story can be told through the mood and the details in the photograph and by inviting viewers to use their imagination.

   Most photographs evoke an emotional response in viewers. If nothing else, viewers will be able to say they like the photograph or they don't like it. A well crafted photograph, however, can take your breath away and bring forth a powerful emotional response.

   Photographs that tell stories or create emotional responses appeal to a wider audience. Such photographs communicate messages on different levels and provide a rich sensory experience to the viewer. Do any of your photographs tell a story or create an emotional response—or both? If so, was this deliberate or unintentional on your part? You might find that some of your favourite photographs are the ones you took that either told a story or evoked an emotional response from viewers.

Section 1: Activity 6

Sometimes photographers deliberately take pictures that ignore one or more of the basic rules of photography in order to create a particular effect. For example, it is usually best to take a picture of a person close enough so that he or she can be recognized. When you take a picture of someone from a great distance, there is often not enough detail to allow you to recognize the person; but, taking a picture a great distance from the subject does bring in a lot of other details in the surroundings. These details might be important in creating the message that you want to convey or in telling a particular story. The fact that the person takes up a very small amount of the picture could make the person seem small, powerless, insignificant, and very much alone. It could create a mood of isolation, rejection, loneliness, and sadness. Such a photograph can have a powerful emotional impact on the viewer.

If the photographer's intent was to create a photograph in which you can recognize a particular person, the photographer has failed; it could, therefore, be considered to be a bad photograph. However, if the intent was to create a mood of loneliness, the photographer has succeeded, thus making it a good photograph—even though one of the basic rules, namely, getting close enough to capture important details in the subject, was violated.

Photographers also sometimes deliberately shoot photographs that are blurred or out of focus, too harshly lighted or underexposed, improperly framed, taken with the camera tilted at an unnatural angle, and so on. Often, the result of such manipulation and deliberate breaking of the rules can be a photograph of great intellectual or emotional interest—a work of art.

In future modules, such as COM 1030: Photography 1, you'll study more about such things as intent, photographic techniques, artistic licence, and the difference between a snapshot and a planned photograph.

Section 1: Follow-up Activities

Extra Help

1. a. shutter button
   b. viewfinder window
   c. flash
   d. lens
   e. lens cover latch

2. Here are some things you can do to make your pictures turn out sharp:

   - Hold the camera with both hands, keeping your elbows close to your body.
   - Keep hair and fingers away from the lens.
   - Press the shutter button with just enough force to activate the shutter.
   - Use a tripod to hold the camera steady.

3. a. Unless the photographer's intent was to record aspects of the person's eyes for medical or legal reasons, this photograph was taken far too close to the subject. There are few details that would interest most viewers. Viewers would ask "Why was this picture taken?" and "Who is this a picture of?" When viewers can't satisfy their questions, they quickly lose interest in a photograph.

   b. If you're a fashion photographer working on a store catalogue and you want to highlight the clothes and not the people wearing them, you might choose to eliminate details such as heads. However, in the vast majority of cases, you should include people's heads in pictures.

      Viewers, being people, are by nature interested in people. Viewers are interested in seeing facial expressions of people because facial expressions convey a great deal of the meaning in a photograph.

c. This photograph violates one of the rules for achieving balance that you learned in Activity 3. Unless the intent is to create a photograph that has a disturbing mood, the subject should always look into an area of space larger than the space behind the subject.

d. Another one of the rules of balance is violated by this photograph. The subject is too close to the edge of the photograph. This placement tends to draw attention away from the subject, even when there are no significant elements in the rest of the photograph.

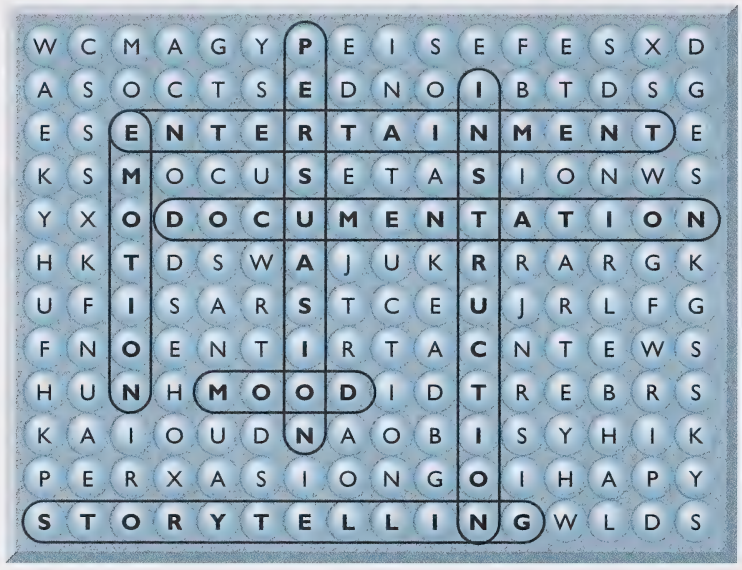
e. Notice how the fire watchtower seems to be leaning to one side. Viewers expect things that are vertical to look vertical in photographs. Care should have been taken to line up the vertical line created by the watchtower with the vertical edges of the photograph.

4. C. lens

5. B. in focus

6. D. dark

7.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S T O R Y T E L L I N G W L D S

Enrichment

1. a. Several camera types are capable of producing high-quality photographs; but the SLR camera, with its interchangeable lenses, provides the greatest amount of flexibility and creativity.

b. The simplest cameras to use are the viewfinder cameras. A person who occasionally takes pictures, who doesn't want to invest a great deal of money in a camera, might find the quality of photographs produced by a simple, inexpensive viewfinder camera to be quite acceptable.

c. A good choice would be an automatic-focus rangefinder camera. It offers the simplicity of operation of a viewfinder camera; but, because of its generally higher-quality optics and its focusing ability, it produces good- to excellent-quality photographs under a wide variety of conditions.

d. The digital camera might be a good choice for someone interested in computers and photography.

2. The first caption suggests a negative view of technology. It gives the idea that technology eventually comes to ruin and decay. The word "graveyard" implies that technology will not be the key to human success and may in fact contribute to people's problems. The ugliness of the picture reinforces that idea. The second caption suggests a more optimistic point of view. This caption suggests that the waste of technology can be reused and that, even in the ugliness, there is hope.

3. Because the two pictures are put together, you immediately make a connection between them. Your interpretation of the message of these juxtaposed pictures may be different from the idea that follows.

   There are two people shown: a woman and a baby. The woman might be the baby's mother. She is obviously drunk. She is surrounded by liquor bottles and she has passed out. There is still a glass in her hand. The baby is crying. I think the message is that because of her drinking problem, she is unable to care for her baby properly. Maybe the message is that alcoholics hurt not only themselves but also those around them—the people who love them and depend on them. It's a very sobering message.

Section 2: Activity 1

1. A wide shot (WS) identifies the location, introduces the characters, and defines the relationship between the characters and the location. A medium close shot (MCS) advances the action. A close-up shot (CU) reveals the details of emotions and personality.

2. The extreme close-up shot is a shot that is taken very close to the subject and is used to focus the viewer's attention on one small, but important, detail. For example, a close-up shot of the sudden, but subtle, change in the expression in a person's eyes could let the audience know that the person has just discovered something significant.

   By contrast, the extreme wide-angle shot is a shot taken from a great distance and shows the viewer where the scenes that follow take place. For example, if a film involves action that takes place indoors, an extreme wide-angle shot of a large city might be used to show the audience that the action takes place in a large city rather than in a small village.

3. A high-angle shot involves shooting the subject from above to make the subject appear smaller. A low-angle shot—the opposite of the high-angle shot—involves shooting the subject from below to make the subject appear larger. An eye-level shot is accomplished by placing the camera at eye level so that the subject is treated as an equal.

4. a. low-angle shot
   b. extreme wide shot
   c. close-up shot
   d. extreme close-up shot
   e. high-angle shot

5. The purpose of a pan shot is to follow subjects that are moving to the left or right of the camera. The pan shot is also used to show the position of people or things in relation to other people or things in the immediate area. Pan shots are sometimes used to establish a scene by first filming the subject and then panning away to show what's in the background.

6. Tilts are vertical movements of the camera.

7. Three camera stabilizers are a tripod, a unipod, and a dolly or track. Camera stabilizers are important to video makers because their goal is to shoot smooth, steady shots; and stabilizers help them to reach this goal.

8. A dolly shot involves moving the camcorder along with the subject. A dolly is a wheeled platform that holds the camera—and sometimes the camera operator, too! A dolly shot can be created by using a wagon, skateboard, wheelchair, or automobile.

9. a. travelling or tracking shot
   b. dolly or zoom shot
   c. pan shot
   d. hand-held shot
   e. tilt shot

10. a. This is an example of a wide shot. You start with a view of the countryside and Radar's head in the bottom left corner. (Radar is the name of one of the characters.) In the distance, you see two dots between the peaks of two mountains. Because Radar is looking into the distance, you tend to follow his point of view and look along with him.

    b. This is a zoom shot.

    c. The camera appears to be in a helicopter. It is placed there to give viewers the sensation that they are also along for the ride.

    d. You can tell that attached to each side they have litters for transporting sick or wounded people. You do not, however, see what they contain.

    e. You can see a man's arm from the side.

    f. This is an aerial shot.

    g. The symbols are red crosses; they indicate hospitals. These symbols also suggest that the setting is in a war zone.

    h. This is a pan shot.

    i. It creates a mood of panic, confusion, and urgency.

    j. Smoke is rising. Smoke symbolizes danger or destruction.

    k. You can see an American insignia on the side of the helicopter.

    l. The helicopters are carrying wounded soldiers.

    m. The five running nurses reinforces the sense of urgency and danger.

    n. This mesh reinforces that they're in a war zone.

    o. The man is wearing a Hawaiian shirt rather than a standard military shirt or jacket. This suggests that he's a nonconformist.

    p. You can tell he's a leader because he waves the rest of the group toward the helicopters.

    q. It's a close-up shot.

    r. He has a look of concern on his face.

    s. Although the character is a nonconformist or a rebel type, he obviously cares about the wounded soldiers.

t. The wounded are being taken to the hospitals very carefully, and there are men outside of the jeeps holding onto them.

u. Again the smoke appears.

v. There are 15 cuts.

w. The first shots were relatively long in duration but the cuts soon come faster and faster. This has the effect of increasing tension.

Section 2: Activity 2

1. The viewfinder is what you look through to frame or compose the image.

2. An electronic viewfinder is a small, black-and-white television picture. These viewfinders are preferable because they show everything that is being recorded.

3. a. A zoom lens is found on most camcorders.

   b. A zoom lens is the most popular lens because it's like having many lenses in one. It allows the camera operator to complete close-ups and many other popular shots without having to change lenses.

4. Setting the exposure involves adjusting the iris to allow more or less light to pass through the aperture to the lens.

5. The iris is difficult to adjust because it's difficult to allow for the differences in exposures.

6. An auto iris adjusts to the exposure to what the camera thinks is correct. However, the auto iris can be fooled—especially if a scene is back lit—and give an inappropriate exposure. A manual iris can be adjusted to compensate for any lighting situations.

7. The focus ring is used to manually set the required distance needed to see an object clearly.

8. The two types of auto focus methods are infrared triangulation and contrast maximization.

9. The five different sources of light are incandescent, fluorescent, tungsten, sodium vapour, and sunlight.

10. a. White balance is a term used to describe the electronic circuitry in a camcorder that ensures that colours look normal under various lighting conditions.

    b. Its advantage is that it tries to make colours look normal. Its disadvantage is it can be tricked into making poor quality pictures, especially if the scene contains one colour.

11. Using a high-speed shutter setting will eliminate blurring images when shooting a fast-moving objects.

12. In order to improve the sound of a camcorder, you can use a remote microphone instead of a built-in microphone.

13. An advantage of automatic sound control is that a camera operator doesn't have to manually adjust the sound volume all the time. The disadvantage is the automatic feature can misjudge the necessary volume.

14. The review (or playback) feature allows you to review the last few seconds or minutes of what you've recorded, using the viewfinder as a TV. You can then make a decision about shortening or reshooting the scene.

15. The features that can be used to create special effects are time-lapse photography, stop-action, fading to black, fading from black, and titles.

16. A character generator allows you to superimpose titles over a scene as you shoot it.

17. a. The stationary erase head electronically cleans the videotape of old information before recording something new.

    b. The flying erase head allows you to make seamless edits, without glitches, when you use the pause button.

Section 2: Activity 3

1. A storyboard helps you to think visually about the type of scenes and the sequence of the scenes in the production.

2. A storyboard is produced by making quick, rough sketches on cards to show scenes in the program. A brief written description of the scene is also included.

3. The script is the final step in video production. It's based on the storyboard, but provides more detail.

4. A script provides

    - scene numbers
    - visual information about the scene
    - information about camera shots and transition between scenes
    - audio information (such as narration, music, and sound effects)

5. CU stands for close-up, and MCS stands for medium close shot.

6. A slug line indicates the scene number, location, time of day, and type of shot.

7. Scene numbers are used to maintain order and make sure the proper sequence is followed.

8. In the sample script, action lines come before a dialogue sequence and are not indented, whereas, the dialogue section comes after the character's name and is indented to separate it from other script lines. There are other script-writing formats that handle these aspects differently; however, in a well-written script, it is very easy to distinguish dialogue from action instructions.

9. A character's name is always found before his/her dialogue sequence.

10. The transition shots were found in the top right-hand corner of the script. Other script formats might put this information somewhere else.

11. The information in parentheses indicates how the dialogue should be delivered.

12. a. The type of camera shot to be used is provided under the picture. Also, a brief description of the scene is provided.

    b. This information is essential because it ensures that the production is organized and well-planned before the video is shot.

Section 2: Activity 4

1. Editing is the art of selecting the parts of scenes, the order of scenes, and the transitions between scenes that best tell the story.

2. A video can be edited in the camera or by electronically cutting and pasting it.

3. In-the-camera editing is the better method because it will provide the best possible picture and sound quality.

4. In-the-camera editing involves

    - pre-production planning
    - shooting the scenes in chronological order
    - knowing when to end a scene while shooting
    - using the pause button and transitional shots

5. Assemble editing requires cutting and pasting the different video sections together. One VCR plays back the video, while the other VCR records only the material you want. By stopping and starting the VCRs, you can trim unwanted action from scenes and change the order of scenes.

6. The major problem with assemble editing is that it results in poorer picture and sound quality than in-the-camera editing.

Section 2: Follow-up Activities

Extra Help

1. When framing the subject, you must consider

    - the basic rules of photo composition
    - the intent of the shot
    - props
    - background
    - lines and colours
    - how to track the action if the subject is moving

2. a. Perspective depends on **lens setting** and **the position of the subject**.
   b. The three basic camera shots are **WS**, **MCS**, and **CU**.
   c. Camera shots and angles affect **mood** and **atmosphere**.

3. a. viewfinder
   b. zoom lens
   c. microphone
   d. cassette compartment
   e. controls

4. a. The three steps of video production planning are

    - identifying a topic and developing a rough outline
    - producing a storyboard
    - writing a script

   b. Planning is important because it makes **filming** and **editing** easier.

5. a. Two methods of editing are

   - in-the-camera editing
   - electronically cutting and pasting a video (assemble editing)

   b. An advantage of the in-the-camera editing method is better picture and sound quality.

   c. An advantage of electronically cutting and pasting is that shots and scenes can be shortened or deleted and the sequences changed after the video has already been shot.

   d. In-the-camera editing is considered the best method because it produces a better quality video.

Enrichment

1. While you're practising how to use the camcorder,

   - try out all of the camera shots and angles discussed in Activity 1
   - review the different camera controls discussed in Activity 2 and explained in the camcorder's instruction booklet, and experiment with these features
   - experiment with the different camera stabilizers and hand-held techniques

   Remember: Practice makes perfect! Be willing to try everything at least once. The more you work with the camera, the easier it will be to use.

2. Interview a videographer. Record the suggestions provided in a written list. (Jot them down.) Point form is fine as long as you get everything down. If anything is not clear in the interview, ask for clarification.

   OR

   After the videographer demonstrates how to use the camera, ask him or her to watch you use the same techniques shown to you to see if you are doing them correctly.

Section 3: Activity 1

1. D. Roman
2. C. without serifs
3. A. blocks
4. B. handwriting
5. C. text
6. B. unusual and decorative
7. D. typeface
8. C. points

9. The designer needs to consider both the shape of the piece (usually a rectangle) and the size of the elements that will be used to create the message within that shape.

10. Balance is the placement of elements on the page.

11. a. Formal balance involves positioning elements of equal size so that they're in balance with each other.

    b. Informal balance involves positioning elements asymmetrically so that they appear to be out of balance.

12. The designer could use various type sizes, type styles, borders, ornaments tint screens, illustrations, halftones, and colour.

13. The use of colour adds interest and draws attention to the printed piece.

14. When elements are said to clash, it means that they're not working together in harmony to communicate a message. Instead they're competing with each other for the viewer's attention, and the message of the printed piece is not being communicated effectively.

15. Rhythm involves using the same element several times in a printed piece in order to encourage the viewer to scan the page from the top to the bottom.

16. White space is the area of a printed piece that doesn't contain any visual information.

17. White space provides "breathing space" for the elements that make up a printed piece. White space helps prevent elements from being too crowded. Readers and viewers appreciate white space because it helps prevent eye fatigue. The proper use of white space can enhance the look and appeal of a printed piece.

18. It means that the design principles are all working together to communicate the message effectively.

Section 3: Activity 2

1. The major differences between each stage involves the size and detail of each layout. Thumbnail sketches are small, but proportional, drawings; rough layouts are full-size pencil drawings; and comprehensive layouts are final renditions of the printed piece.

2. The designer must go through the detailed process of the three layout-development stages to ensure that the end product is of good quality. More importantly, the better planned a printed piece is, the easier it is to understand the message being presented.

3. The tools needed are paper and pencils.

4. a. Comprehensive layout and the final printed message require more tools and more-sophisticated tools.
   b. If you don't have a computer, you can use stencils, rulers, coloured pencil crayons and/or a typewriter.

5. A professional look refers to a product that has been done properly and carefully. It also means that the product is neat and looks polished.

6. The two things that must be considered when designing a product are the elements of a printed piece and the seven principles of design.

Section 3: Follow-up Activities

Extra Help

1. The four elements of a print message are layout, colour, typography, and stock.

2. a. colour
   b. stock
   c. layout
   d. typography

3. a. harmony
   b. contrast
   c. unity
   d. balance
   e. proportion
   f. white space
   g. rhythm

4. Layout development is a process that the designer uses to visualize a product in its final form.

5. The three stages are thumbnail sketches, a rough layout, and a comprehensive layout.

6. Thumbnail sketches involve creating small, but proportional, samples of the print message. Rough layouts involve creating full-sized pencil drawings. Comprehensive layouts are the final rendition (full size and full colour) of the print message.

7. The tools needed are paper and pencils.

8. Both of these stages have more details and, therefore, require more tools to complete the task.

9. A professional look means that the piece has been done properly and neatly. It also is polished and carefully done.

10. The designer wants a professional look for two reasons: first, to create a clear message and, second, to catch the reader's eye so he or she actually reads the message and understands it.

Enrichment

When contacting your local newspaper for a tour of its facilities, remember to do the following:

- Introduce yourself.
- State exactly what you would like to see (copywriter's and designer's workplace, the different stages of the design process, and how the final product is printed).
- Establish a time of day to meet for the tour.
- Make sure you show up for your appointment.
- Always be polite and professional.

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